MEL BAY PRESENTS:

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HYMNS & SACRED MELODIES FOR GUITAR:

SOLOS FOR THE CHURCH YEAR & SPECIAL OCCASIONS

GERARD GARNO, GUITARIST

- FEATURING:
  - EL SHADDAI
  - AMAZING GRACE
  - FRIENDS
  - A MIGHTY FORTRESS IS OUR GOD
  - AND MUCH MORE
- GRADED IN DIFFICULTY

MEL BAY

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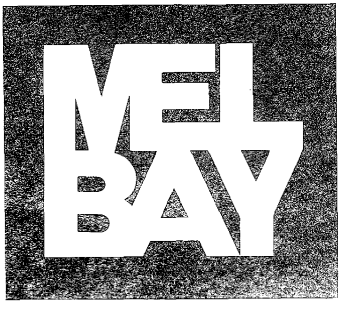
HYMNS & SACRED MELODIES FOR GUITAR:

SOLOS FOR THE CHURCH YEAR & SPECIAL OCCASIONS

It is with heartfelt gratitude that I dedicate this book to all of my teachers, especially Larry Williams, Ken Hummer, and Clare Callahan. May they continue to help and encourage many.



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About the Author

Gerard Joseph Garno is the first-prize winner of the 1981 Society of American Musicians National Competition, a prize winner in the 1983 Music Teachers National Association Competition, first-prize winner of the 1984 Society of American Musicians National Competition, first-prize winner of the 1986 American String Teachers Association National Competition, and was a finalist in the 1987 Toronto International Guitar Competition (after competing with almost 90 other guitarists from around the world).

Gerard started guitar studies at age 11 with Larry Williams and later began study of the classic guitar with Ken Hummer. He did his undergraduate degree work at the Chicago Musical College under Pamela Kimmel, and at the Cincinnati Conservatory of Music under Clare Callahan, where he graduated magna cum laude. He has studied in master classes with Oscar Ghiglia, Christopher Parkening, Elliot Fisk, Robert Guthrie, John Holmquist, Leo Brouwer, George Sakellariou, David Russell, Manuel Barrueco, and Carlos Barbosa-Lima.

Gerard comes from a farm family of 15 children, born and raised outside of Adrian, Michigan. After beginning a serious study of the guitar at age 11, Gerard began to achieve success in rock music. By age 15 he was playing professionally and was deeply engrossed in the rock culture and the sinful life-style that goes along with it. While successful in the eyes of the world, Gerard found this life-style to be empty and meaningless. At the age of 16, Gerard came to know Jesus Christ as his personal Lord and Savior, completely turning from his former way of life and experiencing the true joy and fulfillment of the Christian life. Since that time, Gerard has been striving to glorify God with his musical talent and Christian testimony.

A virtuoso performer, Gerard Garno has developed a special interdenominational ministry, playing instrumental Christian and classical music on solo guitar. His ministry includes playing full concerts and special music for worship services, as well as sharing music and testimony for youth functions and all types of Christian gatherings. Gerard also performs on both television and radio and has made several recordings which serve to partially support his ministry.

"Gerard Garno's music springs from a deep Christian commitment, a gifted young player." (Christopher Parkening)

"A wonderful contribution to the Praise Gathering...we heard wonderful comments about the weekend." (Bill Gaither)

"...excellent technique and much sincerity...will bring much joy to those who listen." (Rick Foster)

"A solid technique, very musical...precise and professional...." (Toledo Blade)

"A very talented artist and a real musician's musician." (Greg Buchanan)

"I play some guitar, but Gerard is a <u>real</u> guitar player...." (Steve Green)

"Gerard Garno is good, he is really good!" (Dino Kartsonakis)

"A great player with a good heart." (Gary McSpadden)

"You couldn't play the guitar any better...you really play that thing! (Larnelle Harris)

"Gerard has a strong and polished technique...fine musicality...great potential.... (Liona Boyd)

For information regarding recordings and/or concert bookings:

Gerard Garno Ministries
2777 Shaffer Avenue
Cincinnati, OH 45211
(513)481-1985

Preface

This book of hymns is the result of over ten years of creating and compiling arrangements. Most of these have been done by me, but I have included several that were either partially or totally done by other people. I have always believed in using other people's arrangements for the sake of variety, and I feel that the ones included here make a tremendous contribution to this volume.

My own interest in hymns began after I became a Christian at the age of 16. Since then, that interest has turned into a professional pursuit. I continue to seek arrangements to use in my full-time concert career, which began immediately after graduating from the Cincinnati Conservatory of Music. Much of this material has been tried and proven before audiences in concerts and church services around the country. Many of these arrangements I have already recorded or intend to record on future projects. I want to stress that all of these arrangements have been created to be suitable for concert and church performance as well as for private pleasure and as teaching aids. I have even used very simple arrangements such as "Jesus Loves Me" in concert, to the delight of audiences everywhere.

It was my goal in making this book that the advanced player would have a volume of simple to complicated material suitable for concert use, and that the beginning and intermediate players would have appropriate material and material to which to aspire. In other words, I tried to create a book that would not be outgrown but would serve the guitarist for a lifetime. Correct principles of harmony and theory have been applied, and careful attention has been paid to musical interpretation and notation. Every effort has been made to assure that these arrangements are of the highest quality.

While precise musical directions for interpretation have been given, these are not necessarily to be taken as rigid guidelines. (A glossary of the music terms used in this book is provided.) Opinions on how to best play a piece vary greatly, and I have only attempted to give my own suggestions here. The arrangements themselves are not intended to be taken rigidly, either. Down through the years I have enjoyed using other people's ideas and arrangements as an inspiration and encouragement for my own. It is my hope that this book will provide creative inspiration for others to create their own arrangements. (When you do, be sure to send me a copy so I can play it, too!)

My personal advice to the guitarist who is seriously interested in arranging or composing is to study music harmony and theory, which are the bricks and mortar with which all music is constructed. As a general rule, the more you know about harmony and theory, the better arranger, composer, and performer you will be. There are exceptions to this, however. David Harmon contributed some outstanding arrangements to this volume and has a great talent for music,

the guitar, and arranging. He, however, has had very little formal training. He doesn't read or write music, so I had to record him on cassette tape and transcribe the arrangements into notation later!

Someone once said that the guitar is one of the easiest instruments to play poorly and the hardest to play well. Nowhere does this seem more true than with the classic guitar. A correct understanding of technique is extremely important and yet seems so misunderstood. (Most people are not even aware that the classic guitar is played by plucking the strings with the fingers of the right hand rather than by using a flatpick.) Whatever your goals are with the guitar, I would recommend finding a good teacher who can guide you in learning the instrument. I feel very thankful for the outstanding teachers I have been privileged to work with. I give them a great deal of credit for helping me to arrive at my present level of development.

Listening to recordings of great players such as Andres Segovia, Christopher Parkening, Angel and Pepe Romero, John Williams, Julian Bream, Eduardo Fernandez, Rick Foster, etc., can be a great source of inspiration and encouragement as well as help you to learn the classic guitar. The information necessary to order any of my recordings is included in this book, as well. These are valuable aids in learning these arrangements, especially regarding musical interpretation.

It is my sincere desire that you derive great joy and satisfaction from playing these arrangements of hymns and sacred melodies for guitar!

Gerard Garno
Cincinnati, Ohio

Introduction

Hymns have long been a part of the culture of many nations. Even people not involved in the church are quite often familiar with tunes such as "Amazing Grace," "Jesu, Joy of Man's Desiring," "Joyful Joyful We Adore Thee," and certainly some of the more popular wedding and Christmas music. This book is an effort to provide quality arrangements of some of the most loved hymns for players of all levels and for their teachers, as well. Both beginning and advanced guitarists will find complete arrangements suitable to their present or future levels of achievement. (If they so desire, less advanced guitarists could probably handle playing the themes of the intermediate and advanced arrangements, as well as some of the easier sections and variations.)

This book is also an effort to provide arrangements appropriate for the major themes of the church year (such as Christmas, Easter, etc.) and special occasions (such as weddings, funerals, etc.) that arise most frequently. It is intended to be a support to the church musician or the professional free-lance guitarist who either supplements or makes an entire living from playing or teaching. It is equally intended to be a valuable source of material for personal or corporate devotion as well as church services and special occasions.

Some of the tunes used here may be known by other titles and therefore may be suitable for different times and purposes. For example, the tune for "Come Thou Long Expected Jesus" is called "Hyfrydol." It has been used for hymns such as "Love Divine, All Loves Excelling" and "Our Great Savior," as well as the way it is used here for "Come Thou Long Expected Jesus." Most hymnals provide the tune name, if there is one, on the first page of each hymn. You can look up the name of the tune in the index of tune names at the back of the hymnal, and it will give you a list of all the hymns which use that tune.

Guitarists who know only or mostly pick-style guitar may find this book a helpful introduction to the fingerpicking style of the classic guitar. In order to make this book readily accessible to all types of players and purposes, hymns are listed in the table of contents as well as in a graded index:

Table of contents: This lists all of the hymns according to the part of the church year or special occasion for which they are most appropriate. Each category contains easy as well as more advanced arrangements.

Graded index: This lists each hymn in an "Easy," "Intermediate," or "Advanced" category as determined by the technical level of each arrangement.

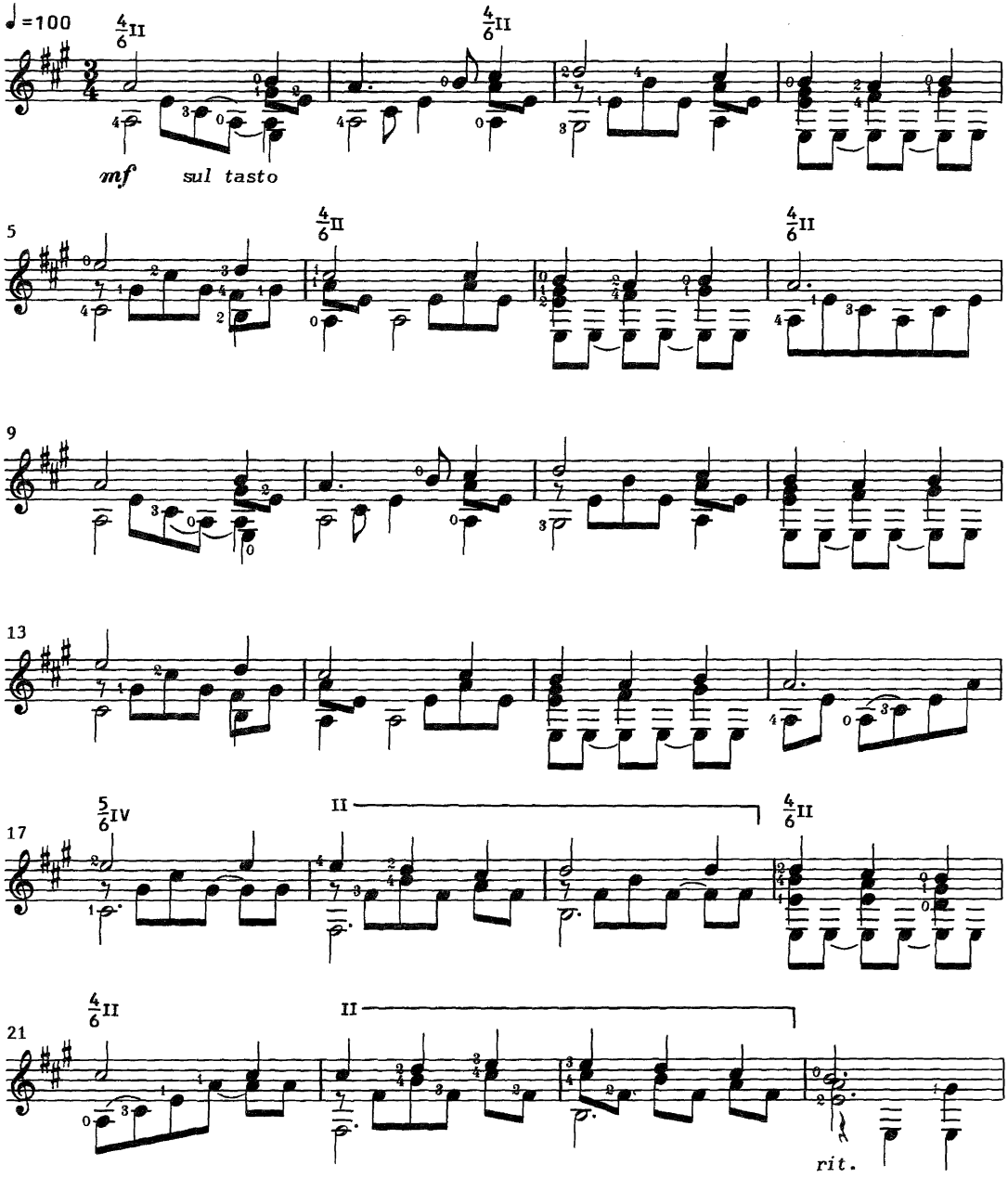
Advent

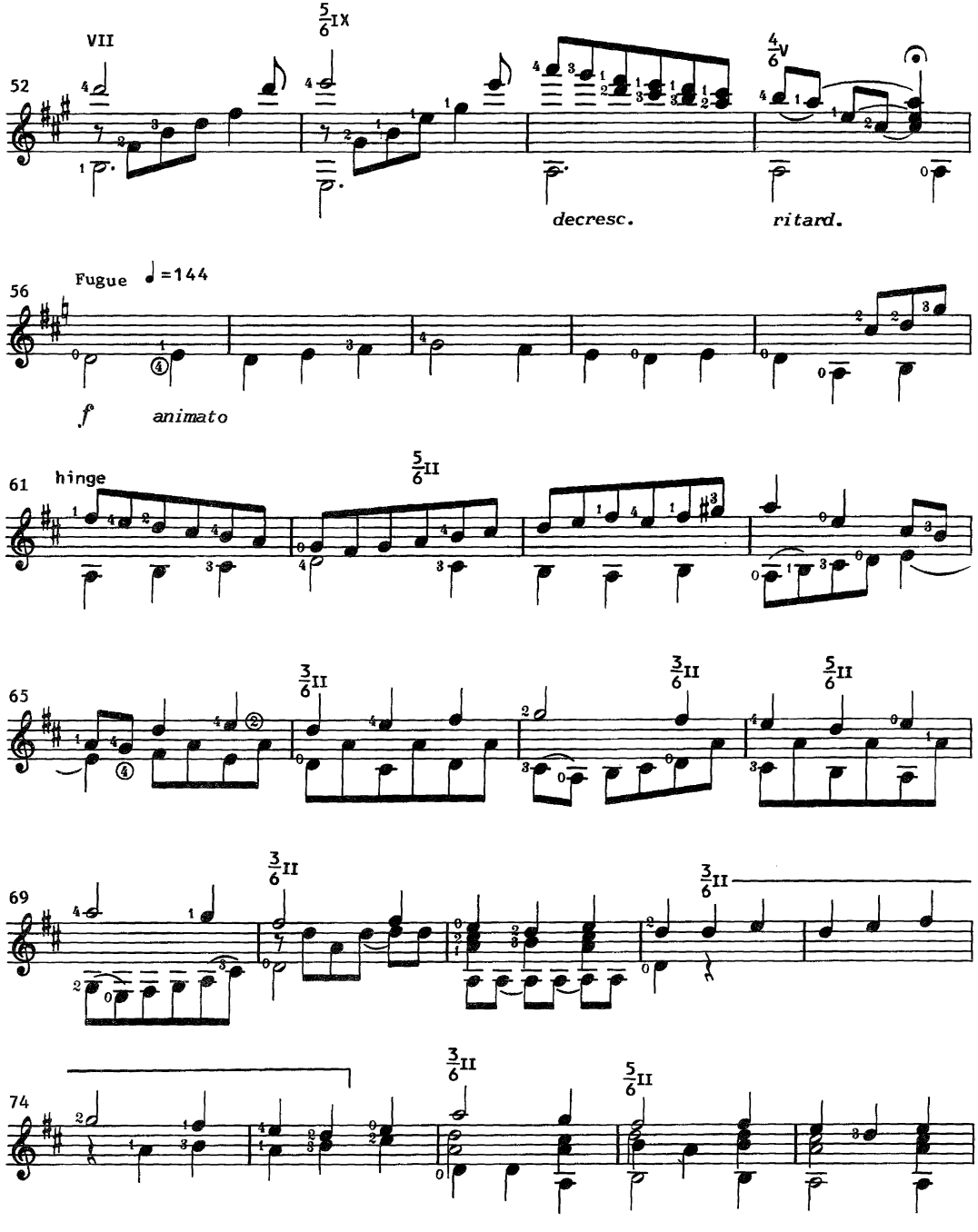
Therefore the Lord himself will give you a sign: The virgin will be with child and will give birth to a son, and will call him Immanuel
-Isaiah 7:14 (N.I.V.)

COME THOU LONG EXPECTED JESUS

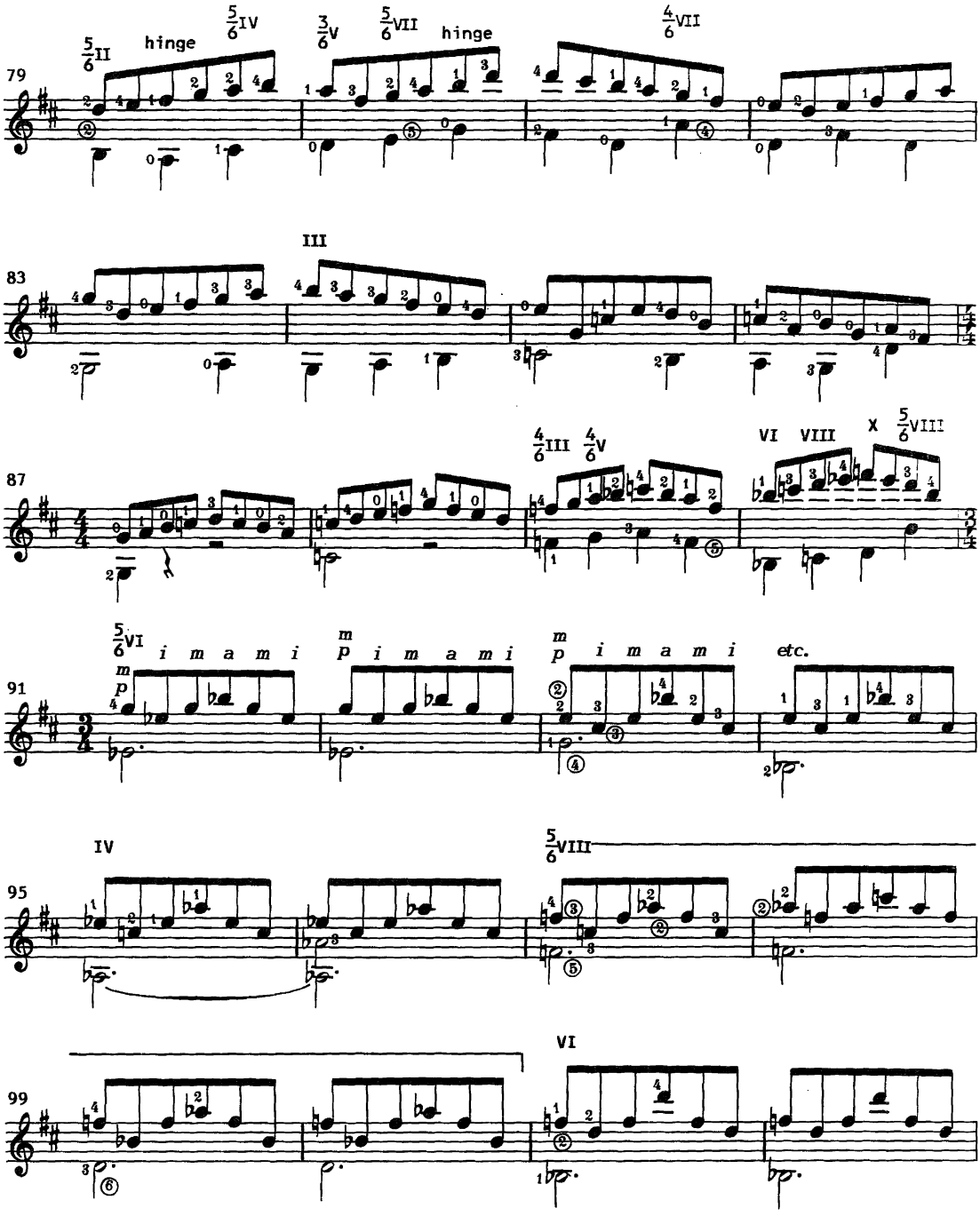
Arranged for the guitar
by Gerard Garno

by Rowland Prichard

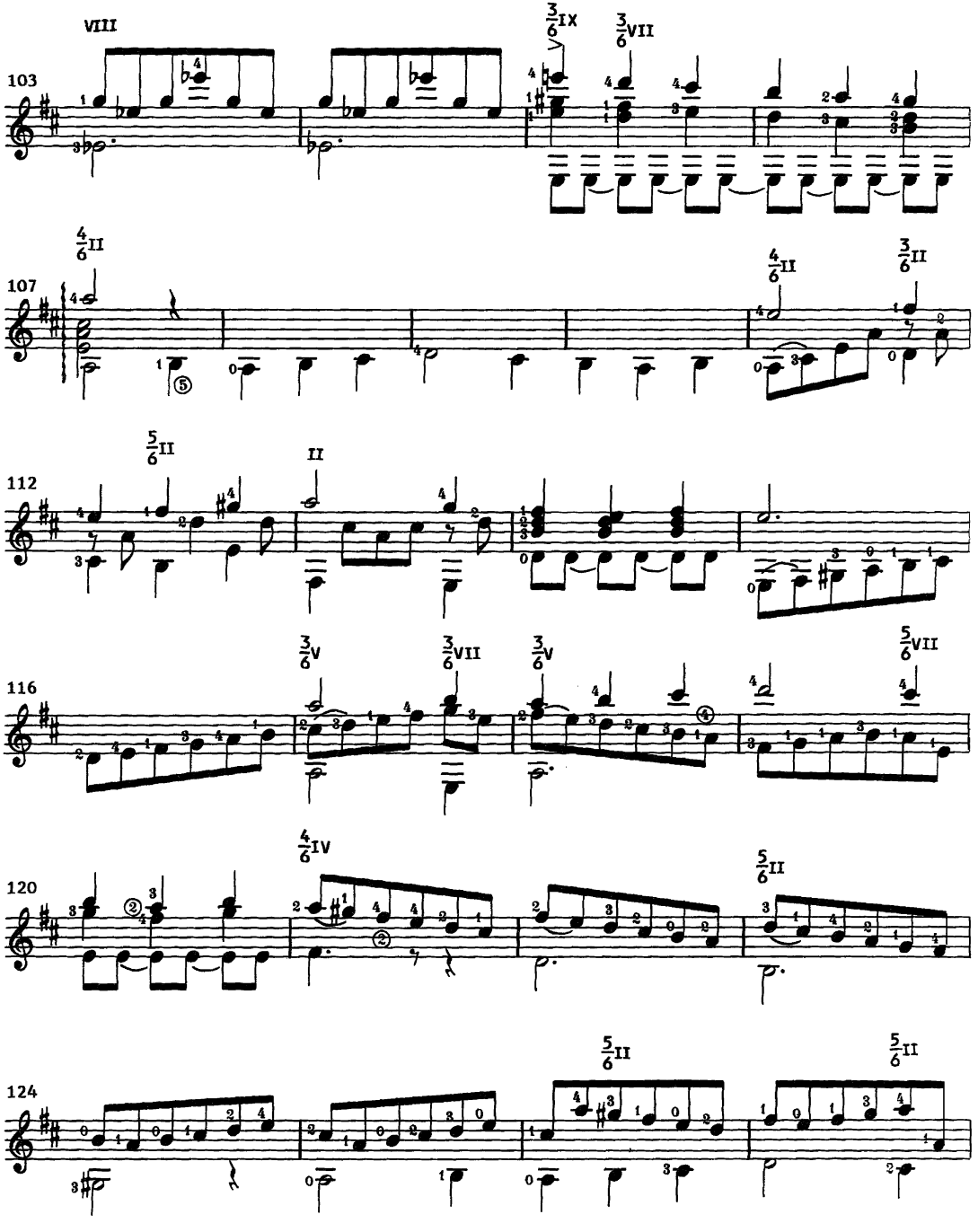


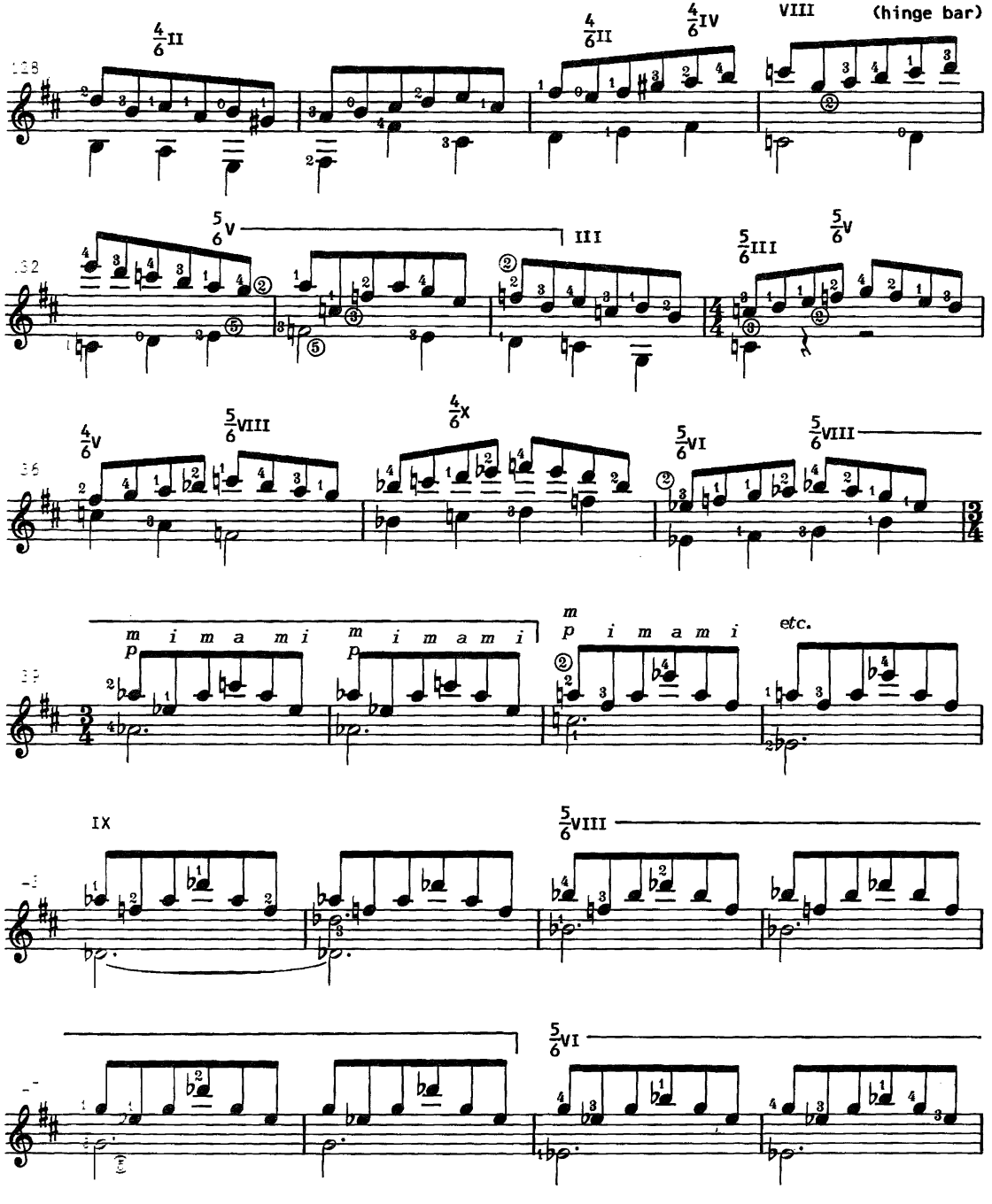


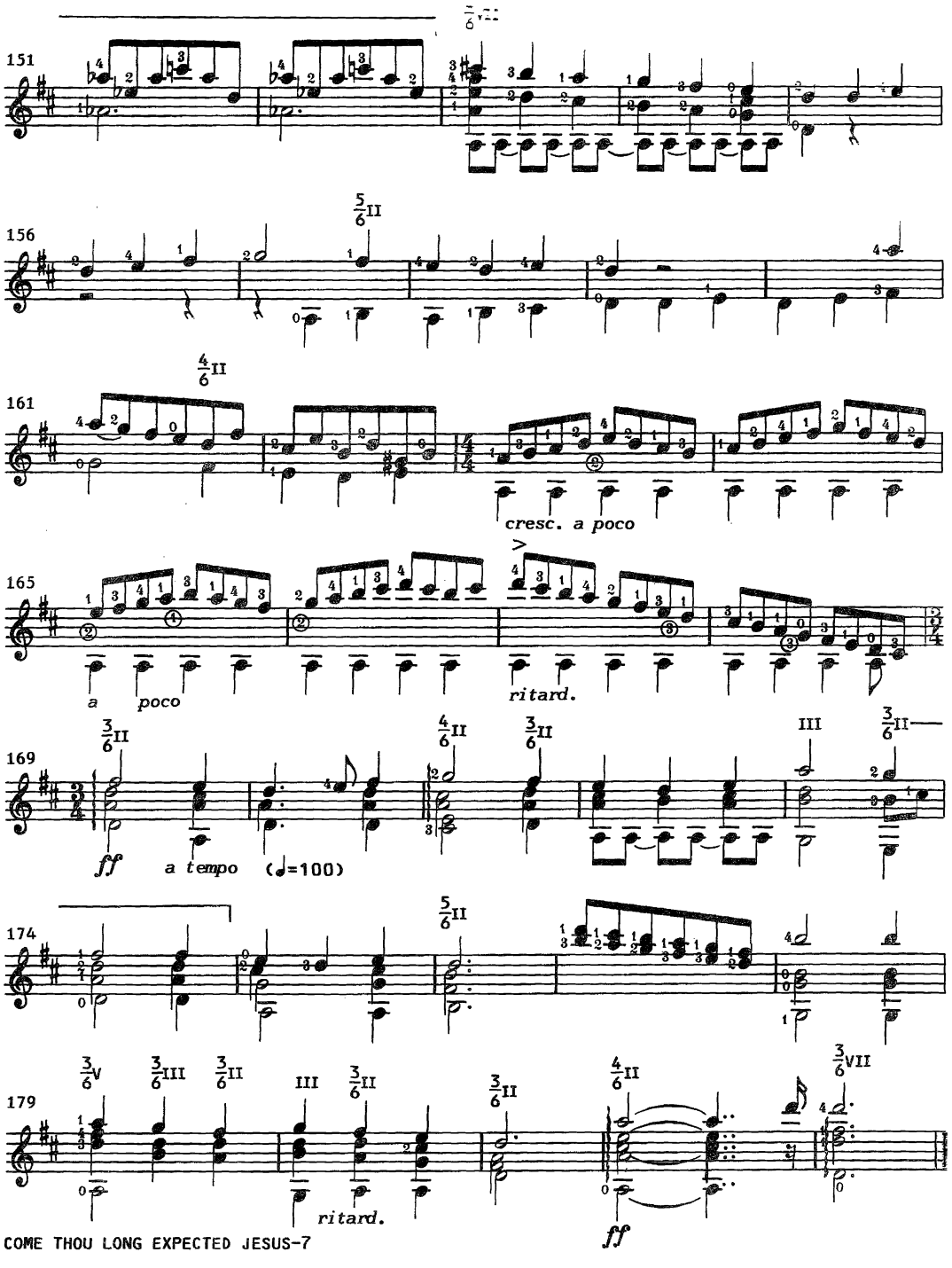
COME THOU LONG EXPECTED JESUS-3



COME THOU LONG EXPECTED JESUS-4


VIII
3/6 IX
3/6 VII
103
4/6 II
107
4/6 II
3/6 II
5/6 II
II
112
3/6 V
3/6 VII
3/6 V
5/6 VII
116
4/6 IV
5/6 II
120
5/6 II
5/6 II
124


(hinge bar)
etc.

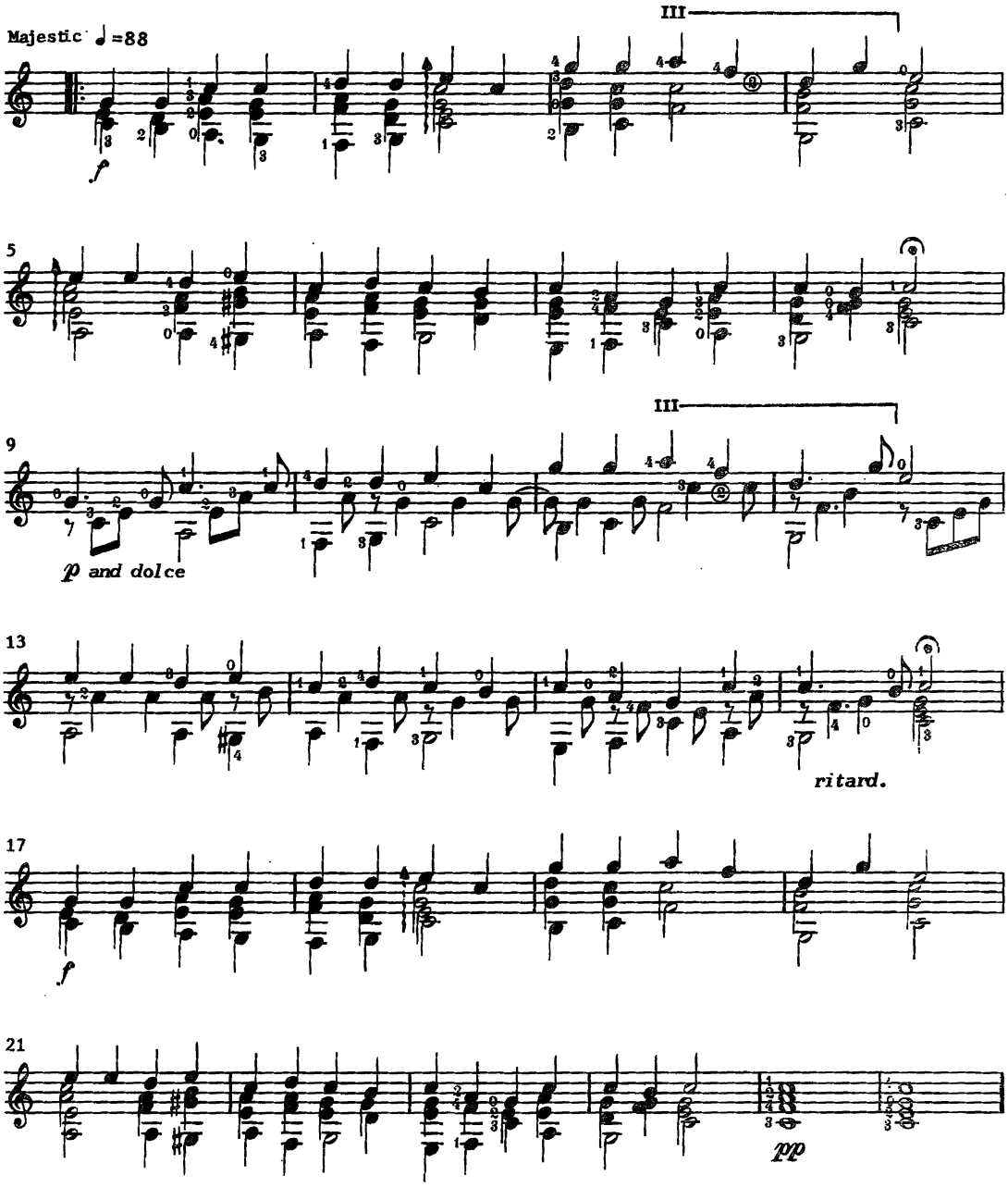

151
156
161
cresc. a poco
165
a poco
ritard.
169
ff
a tempo (♩=100)
174
179
ritard.
ff

COME THOU LONG EXPECTED JESUS

(Alternate)

Arranged for the guitar
by Gerard Garno

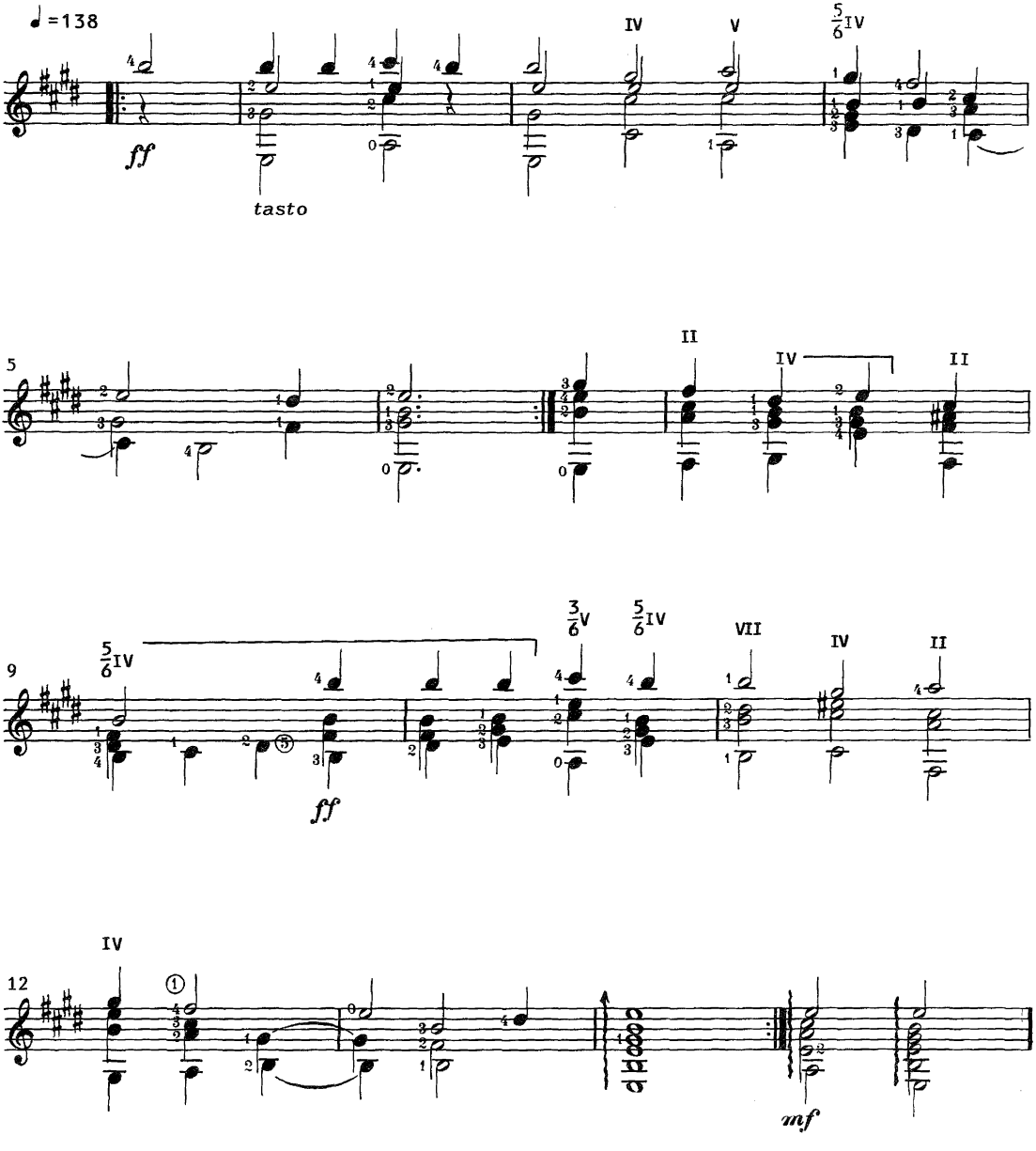
by C.F. Watt



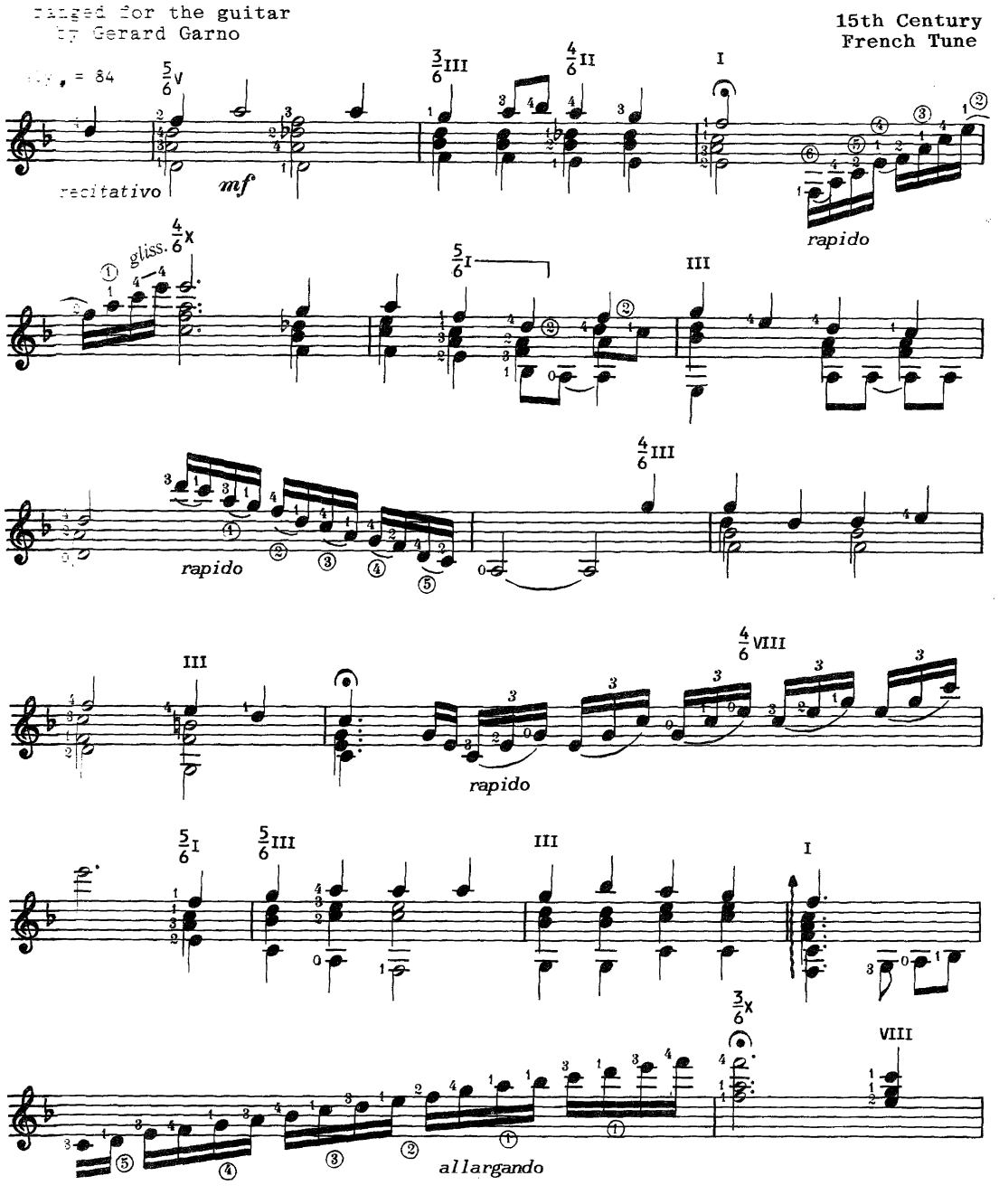
LO HOW A ROSE E'ER BLOOMING

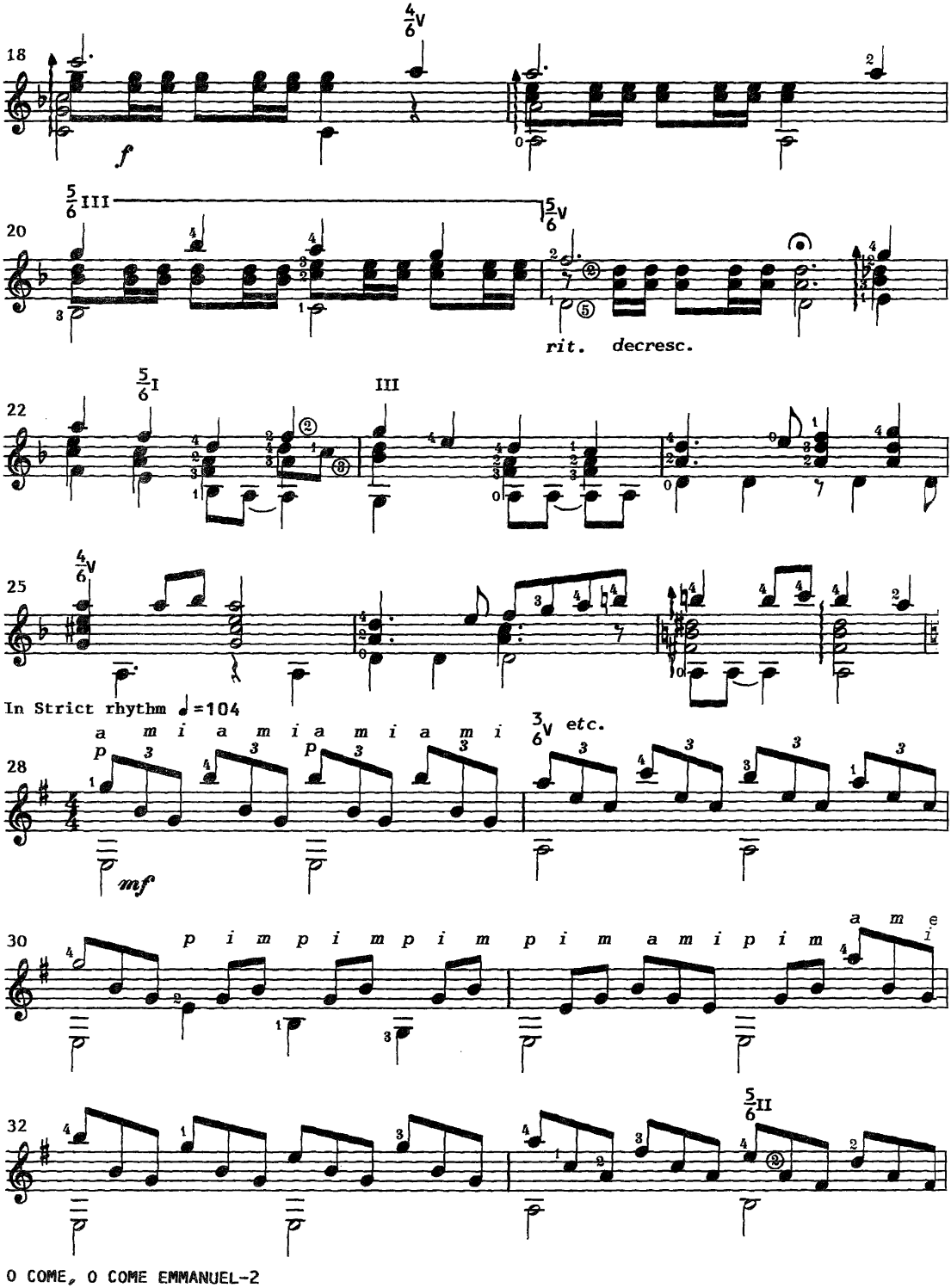
Arranged for the guitar
by Gerard Garno

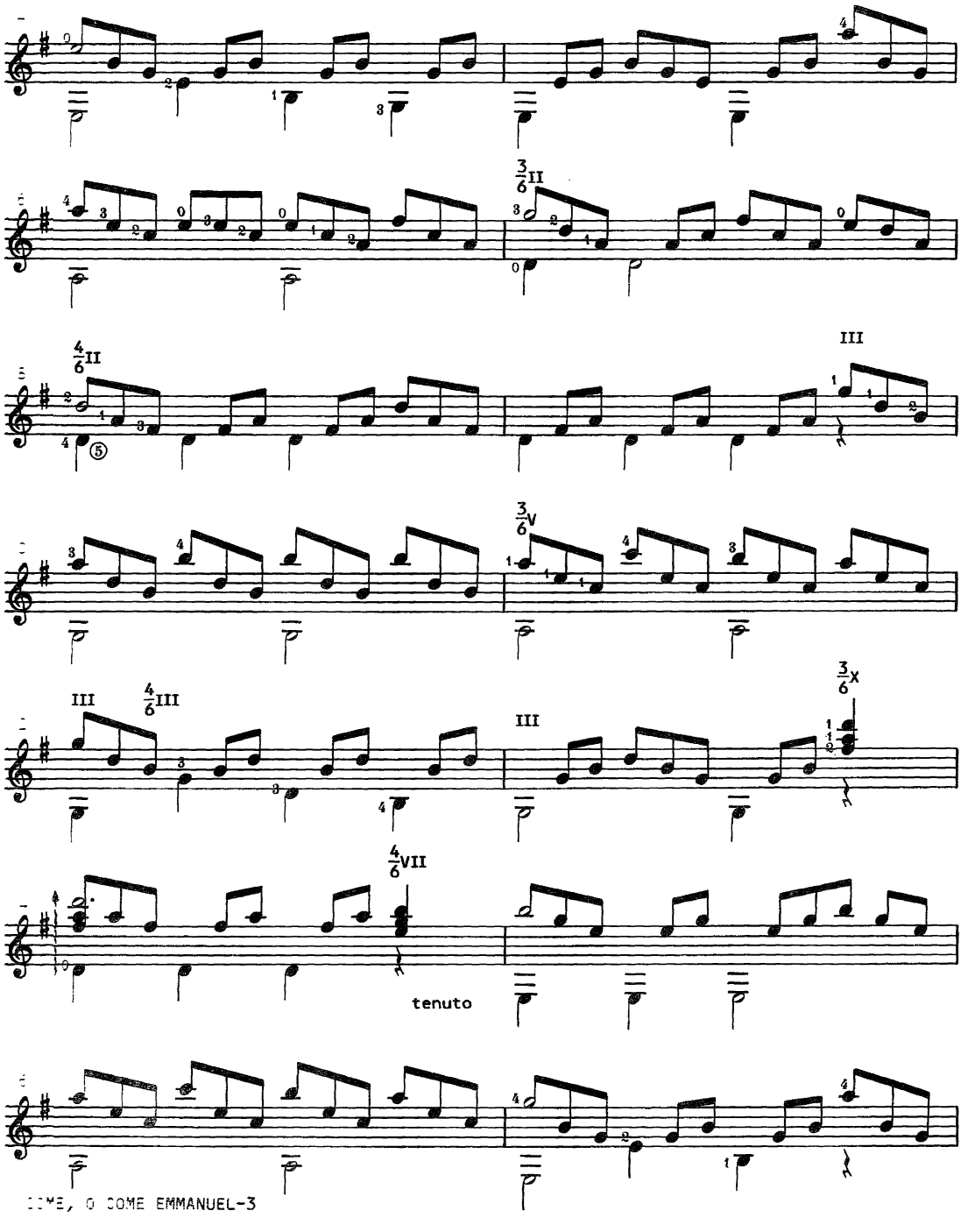
16th Century
Renaissance Melody

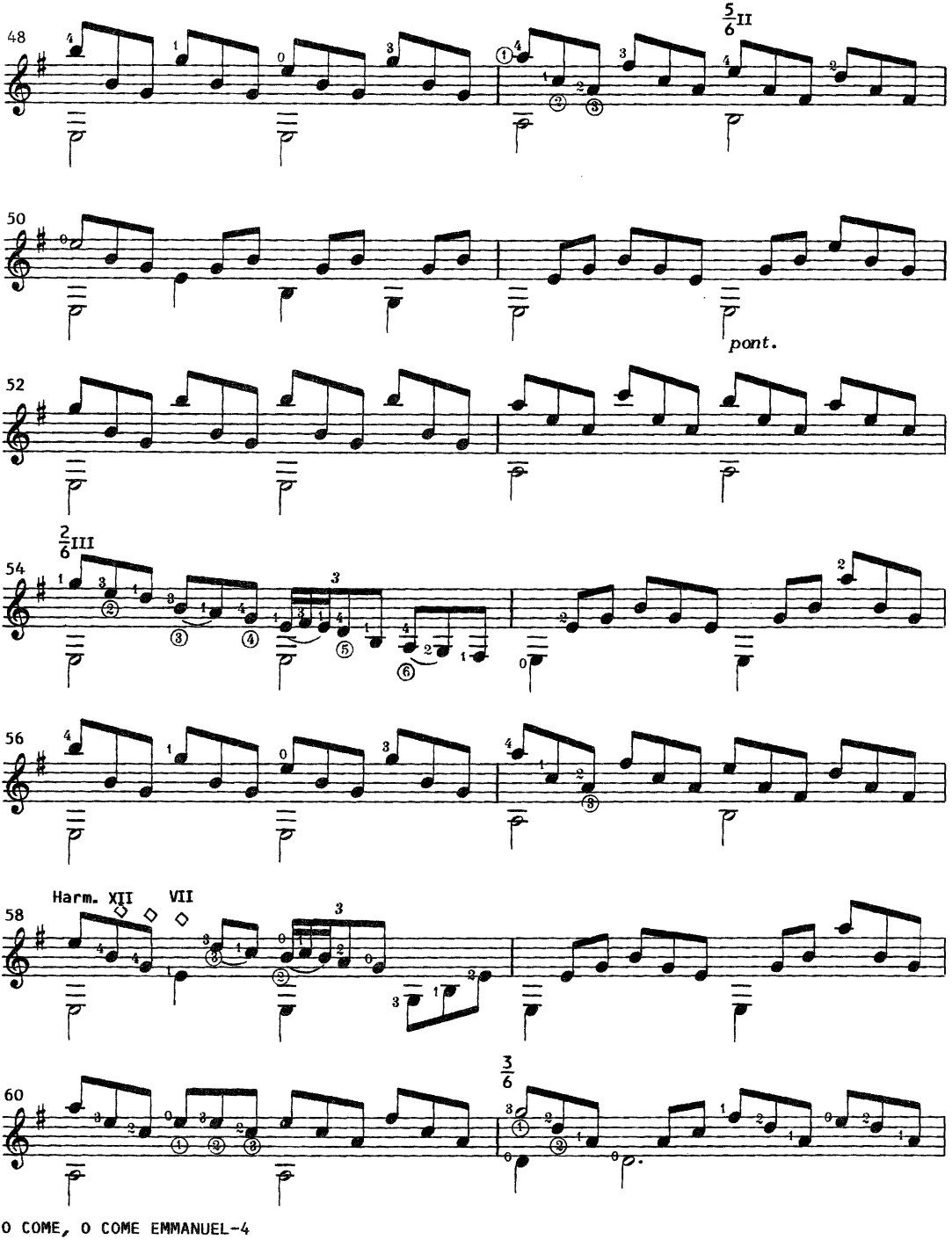


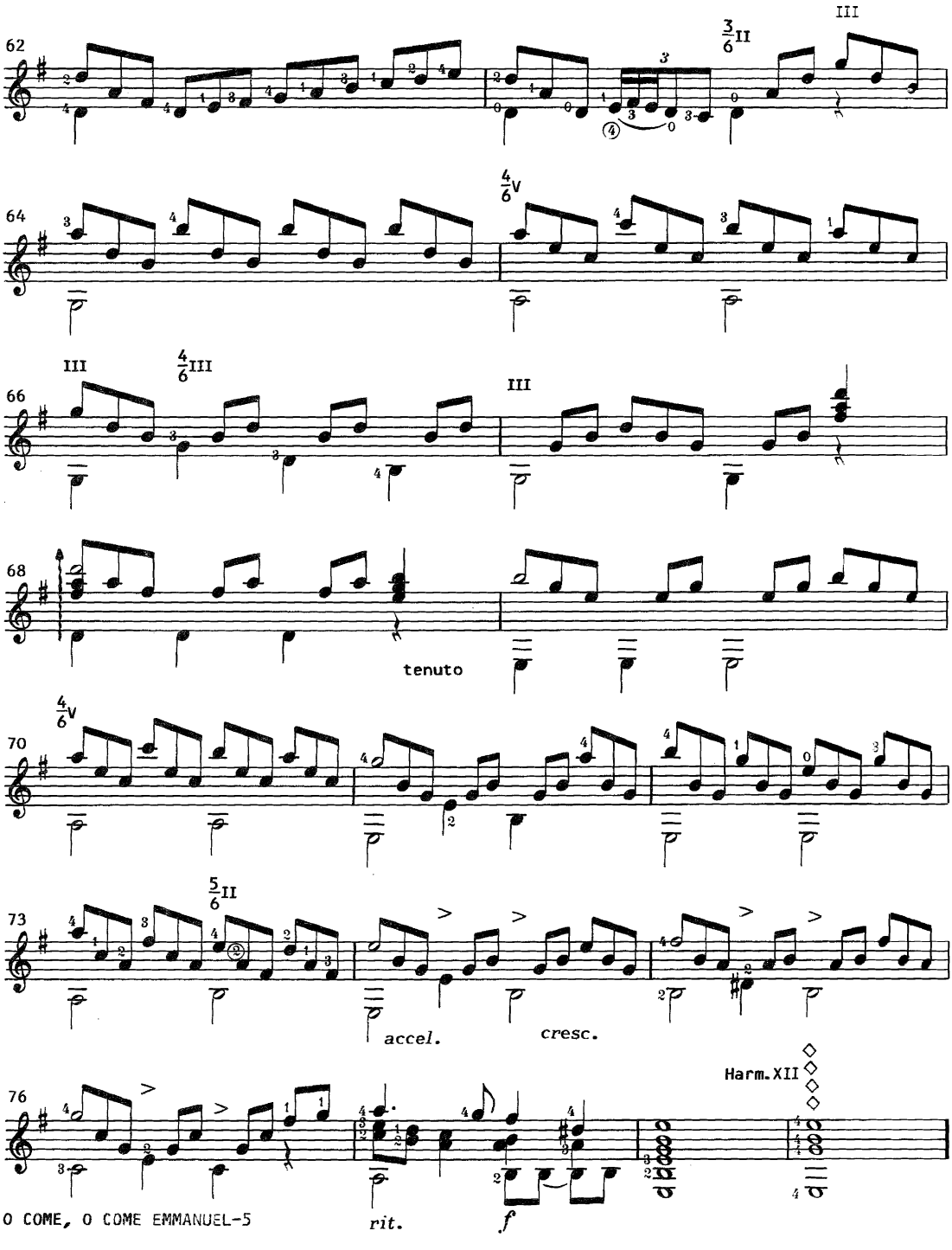
O COME, O COME EMMANUEL




18
20
22
25
28
30
32
f
rit. decresc.
In Strict rhythm ♩=104
mf
etc.
O COME, O COME EMMANUEL-2


III
III
III
III
tenuto


48
5/6 II
50
pont.
52
2/6 III
54
56
Harm. XII
VII
58
3/6
60


62
III
3/6 II
64
4/6 V
66
III
4/6 III
III
68
tenuto
70
4/6 V
73
5/6 II
accel.
cresc.
76
Harm. XII
O COME, O COME EMMANUEL-5
rit.
f

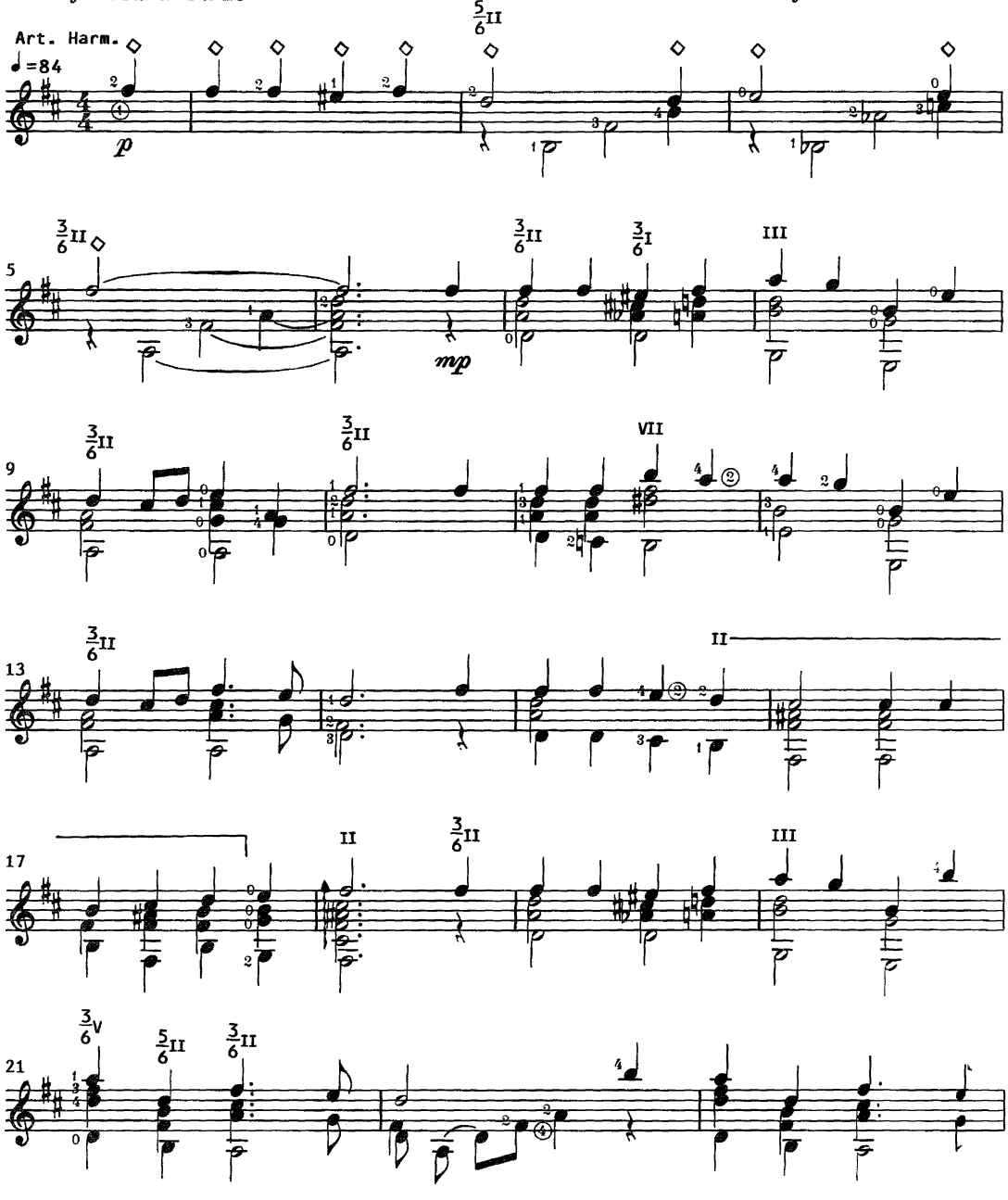
Christmas

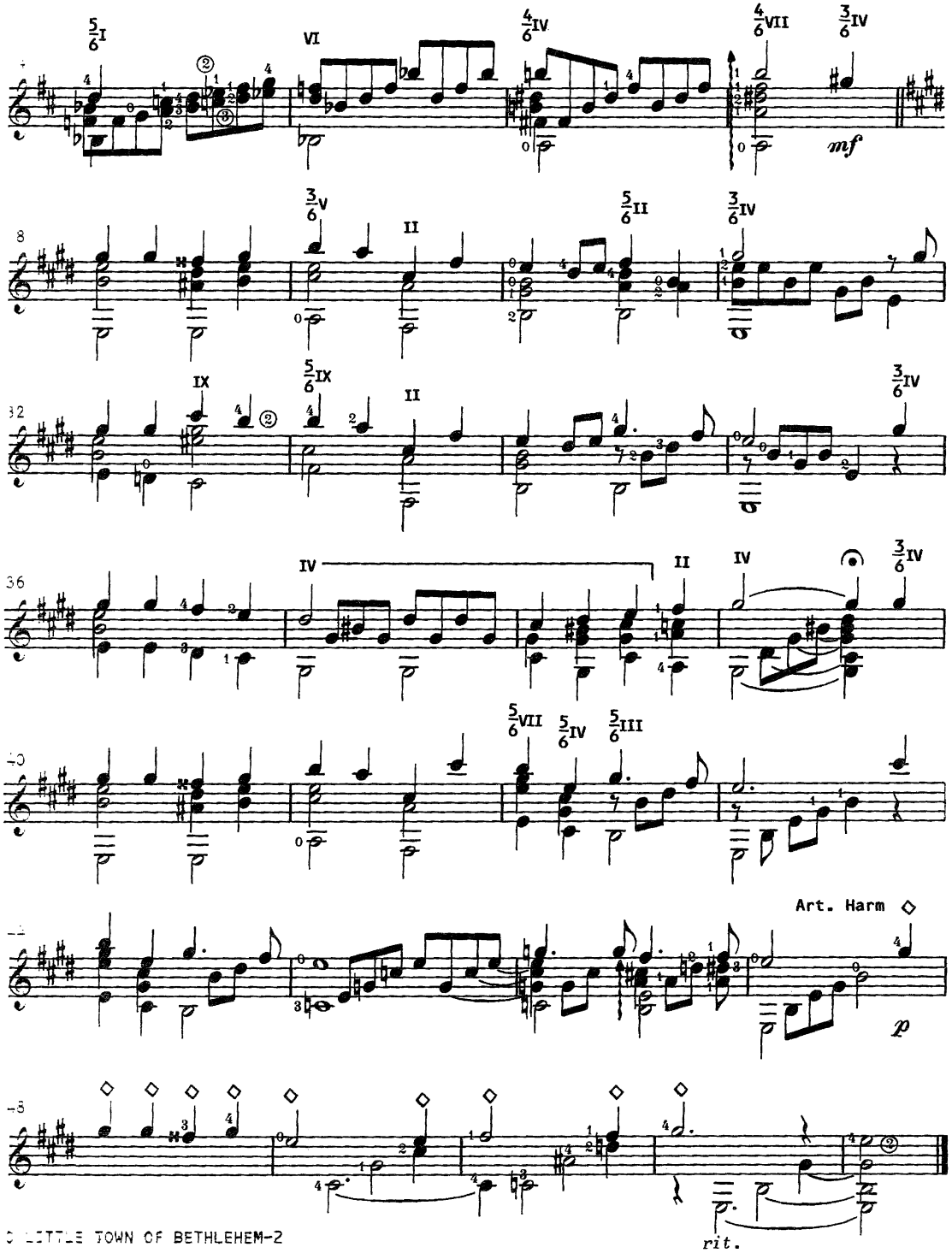
But the angel said to them, "Do not be afraid. I bring you good news of great joy that will be for all people. Today is the town of David a Savior has been born to you: He is Christ the Lord." -Luke 2:10-11 (N.I.V)

O LITTLE TOWN OF BETHLEHEM

Arranged for the guitar
by Gerard Garno

by Lewis H. Redner

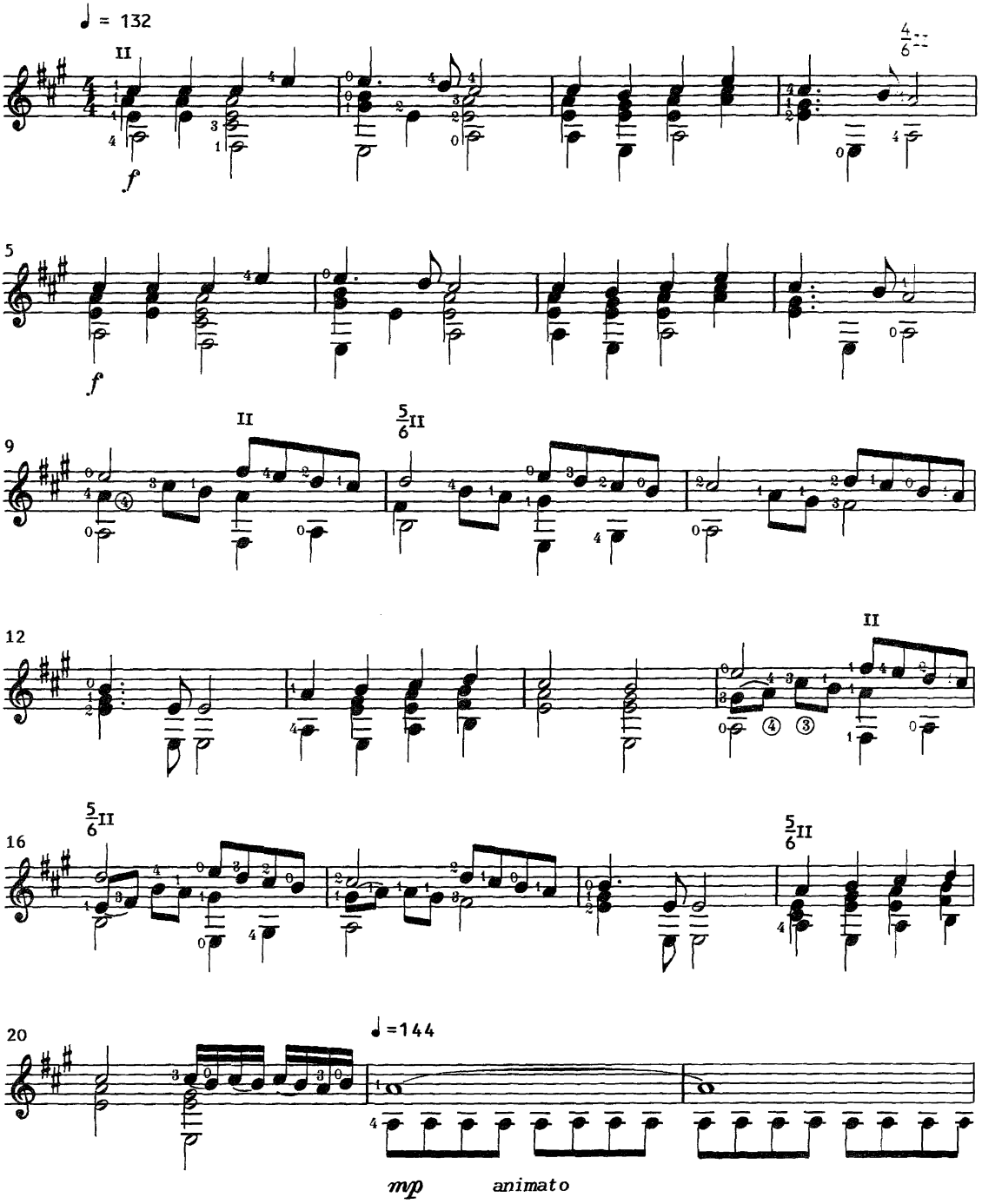


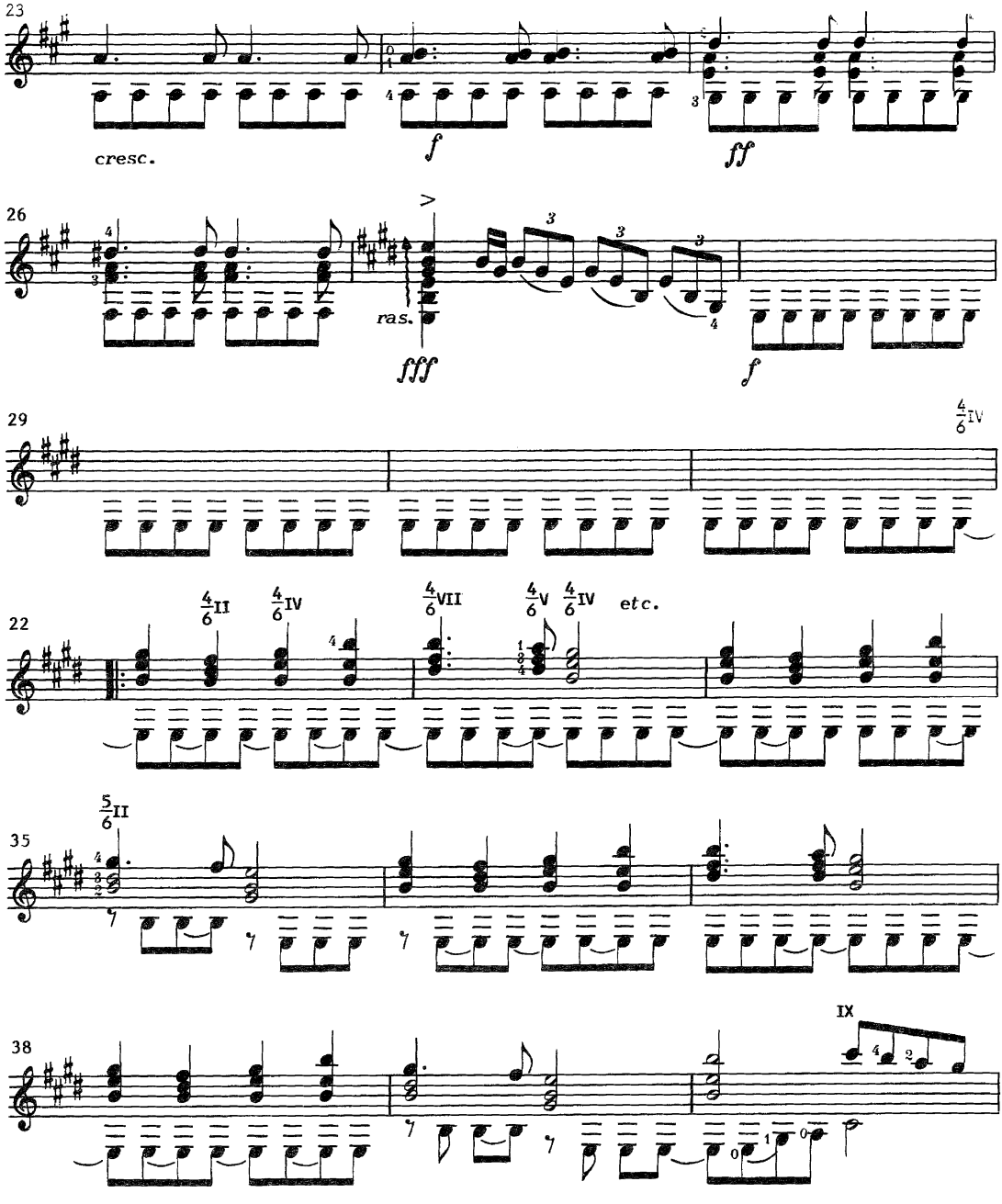

mf
Art. Harm
p
rit.

ANGELS WE HAVE HEARD ON HIGH

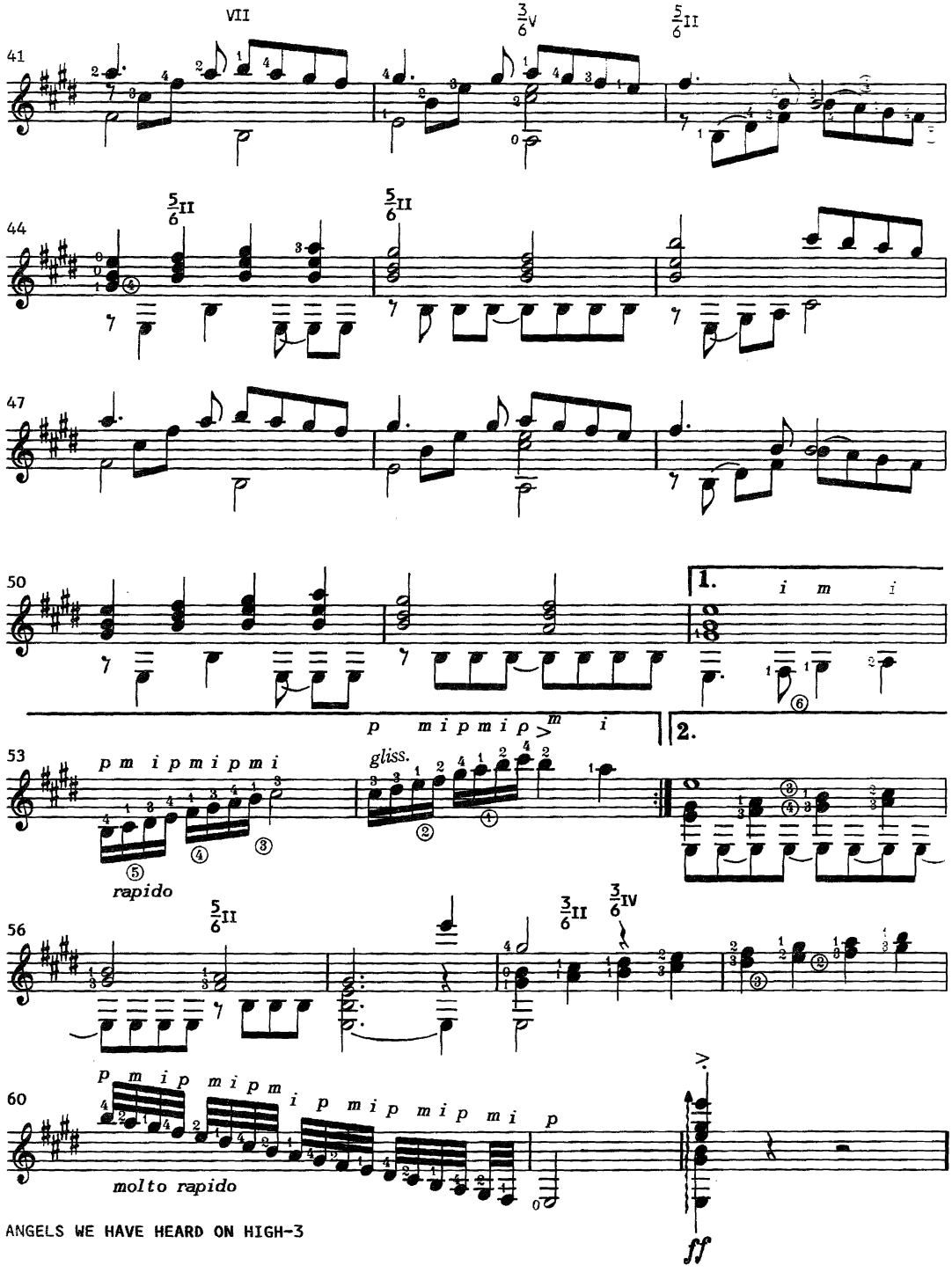
Arranged for the guitar
by Gerard Garno

Traditional
French Melod





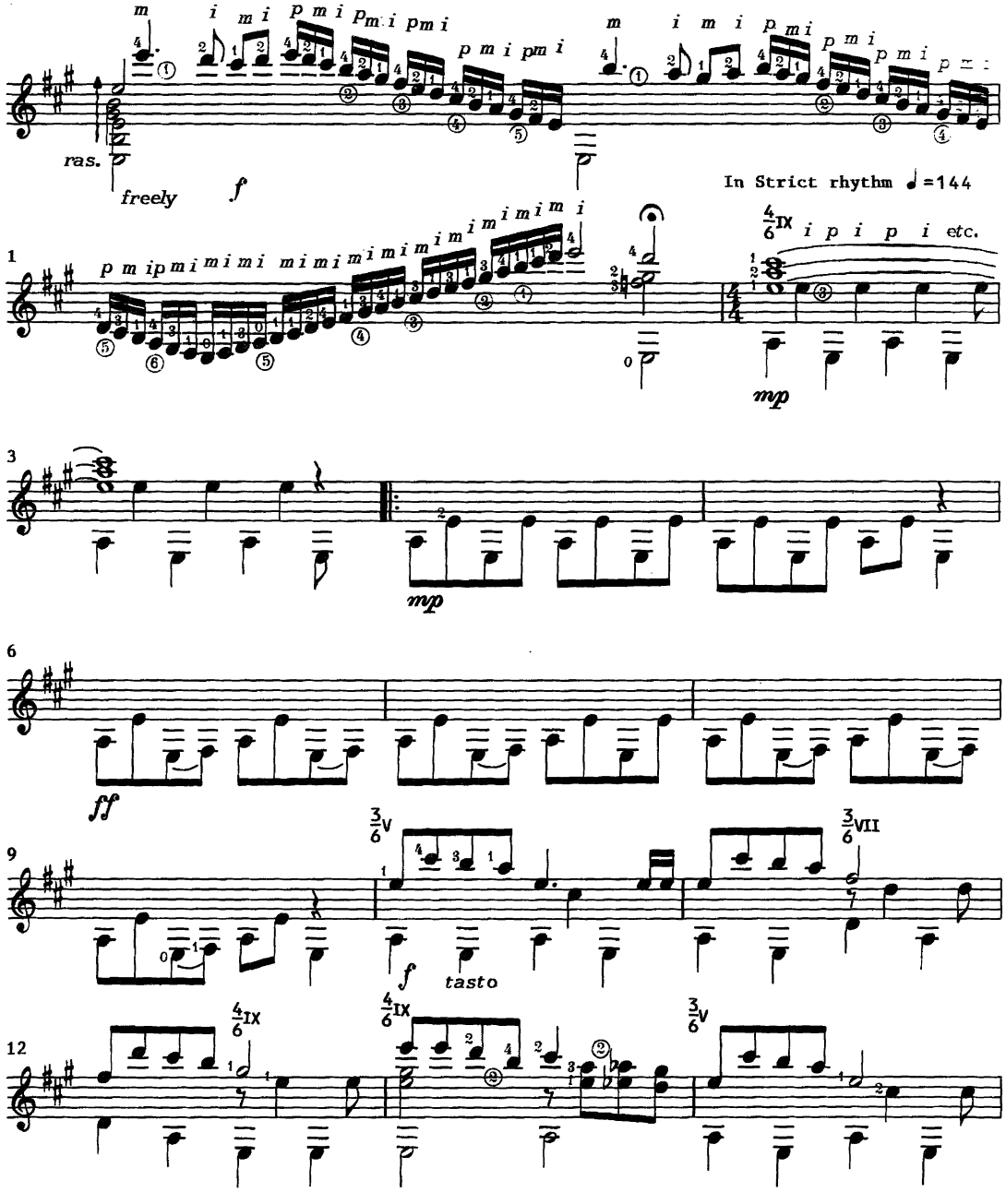
ANGELS WE HAVE HEARD ON HIGH-2

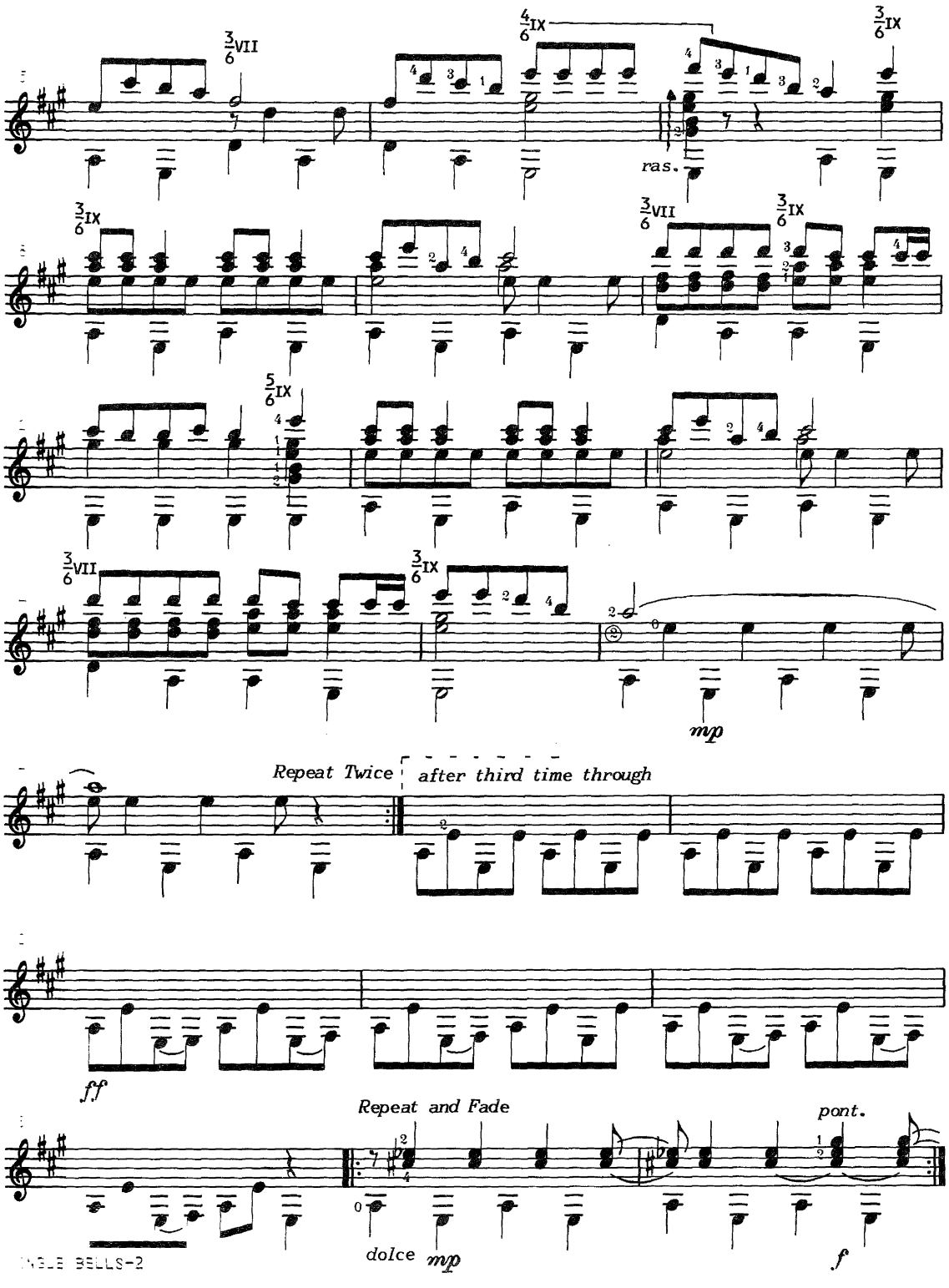

41
VII
3/6 V
5/6 II
44
5/6 II
5/6 II
47
50
1.
i m i
p m i p m i p m i
2.
53
p m i p m i p m i
gliss.
rapido
56
5/6 II
3/6 II
3/6 IV
60
p m i p m i p m i p m i p m i p m i p
molto rapido
ff

JINGLE BELLS

Arranged for the guitar
by Gerard Garno

by J. Pierpont

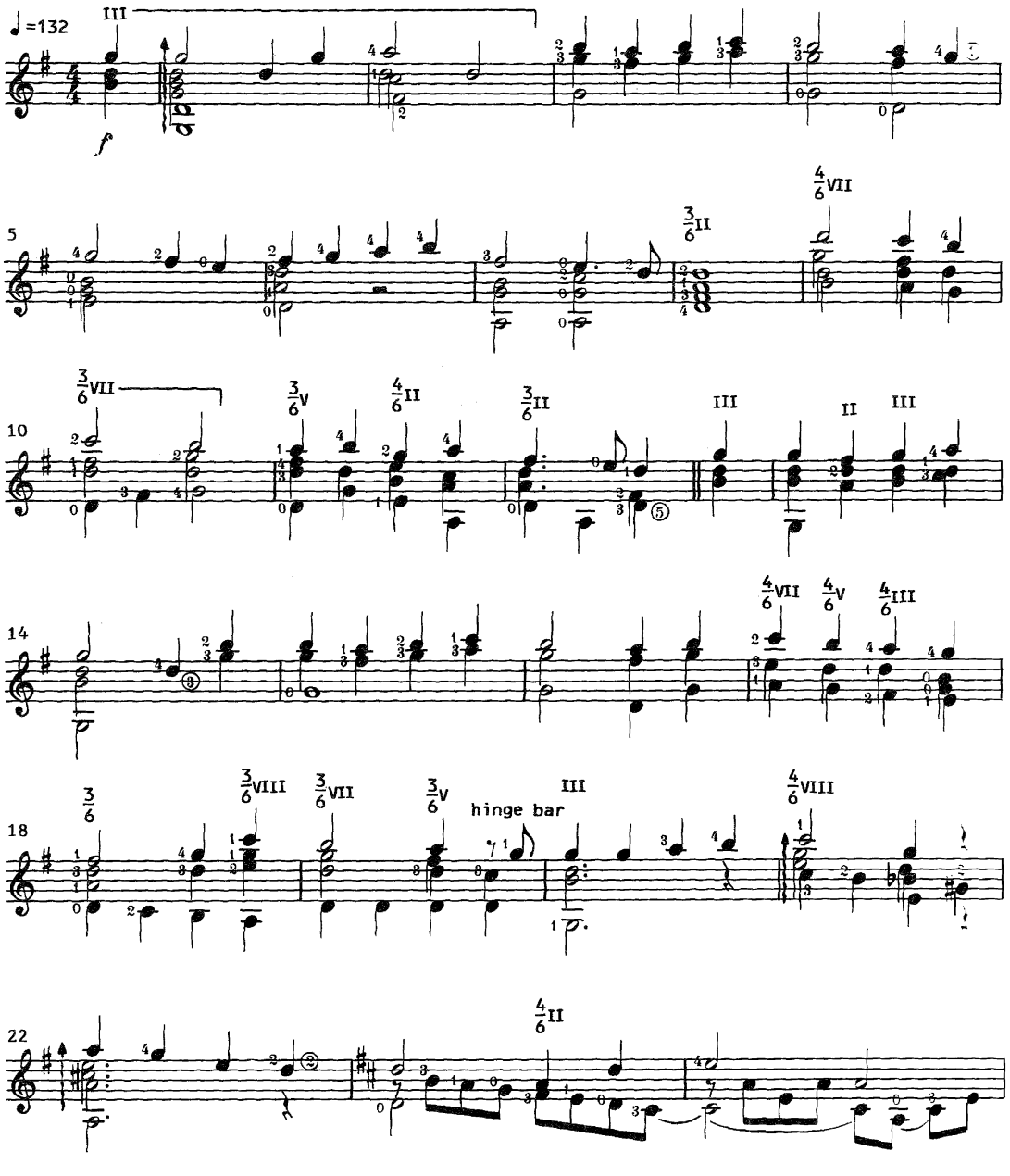


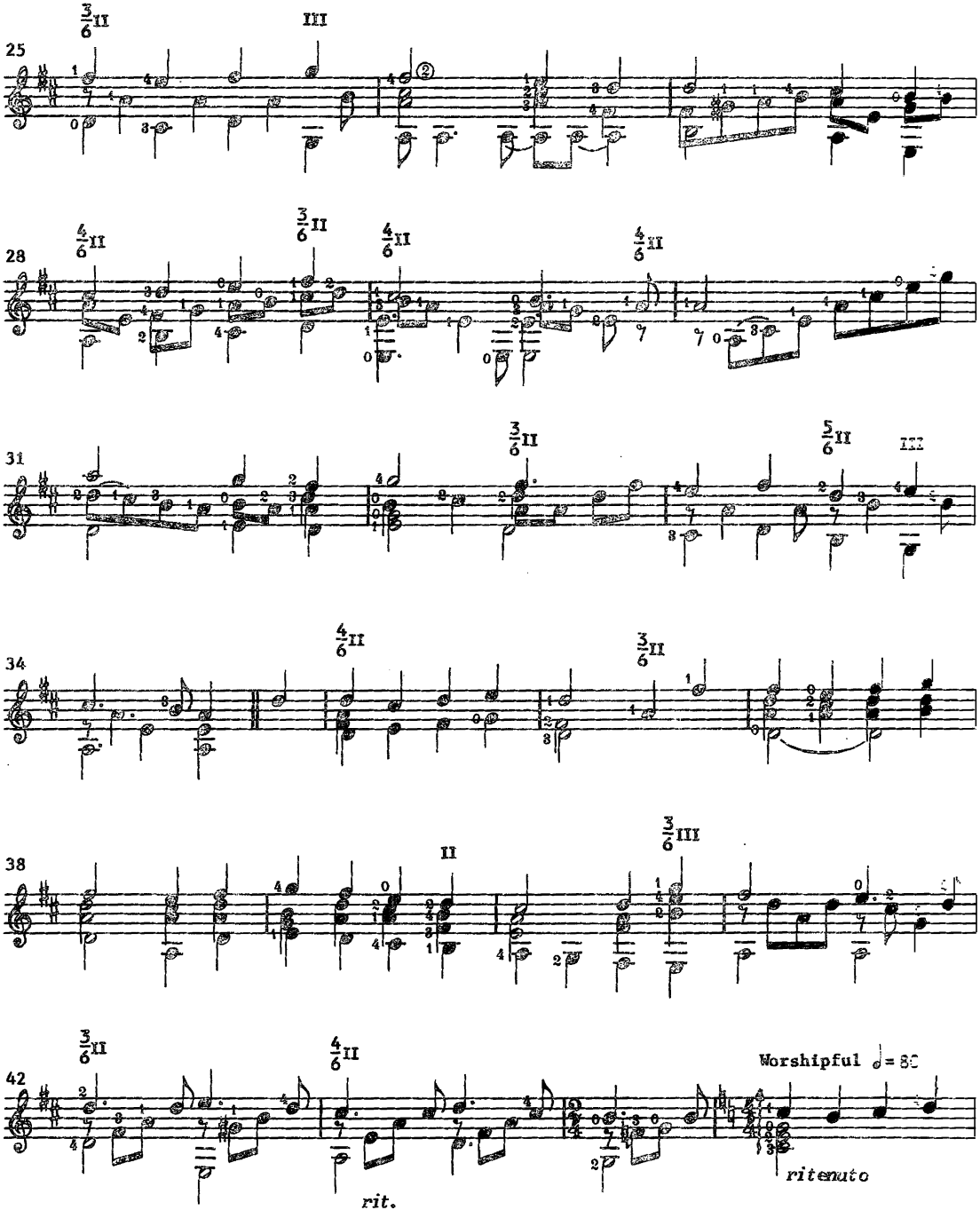

3/6 VII
4/6 IX
3/6 IX
ras.
3/6 IX
3/6 VII
3/6 IX
5/6 IX
3/6 VII
3/6 IX
mp
Repeat Twice
after third time through
ff
Repeat and Fade
pont.
dolce
mp
f

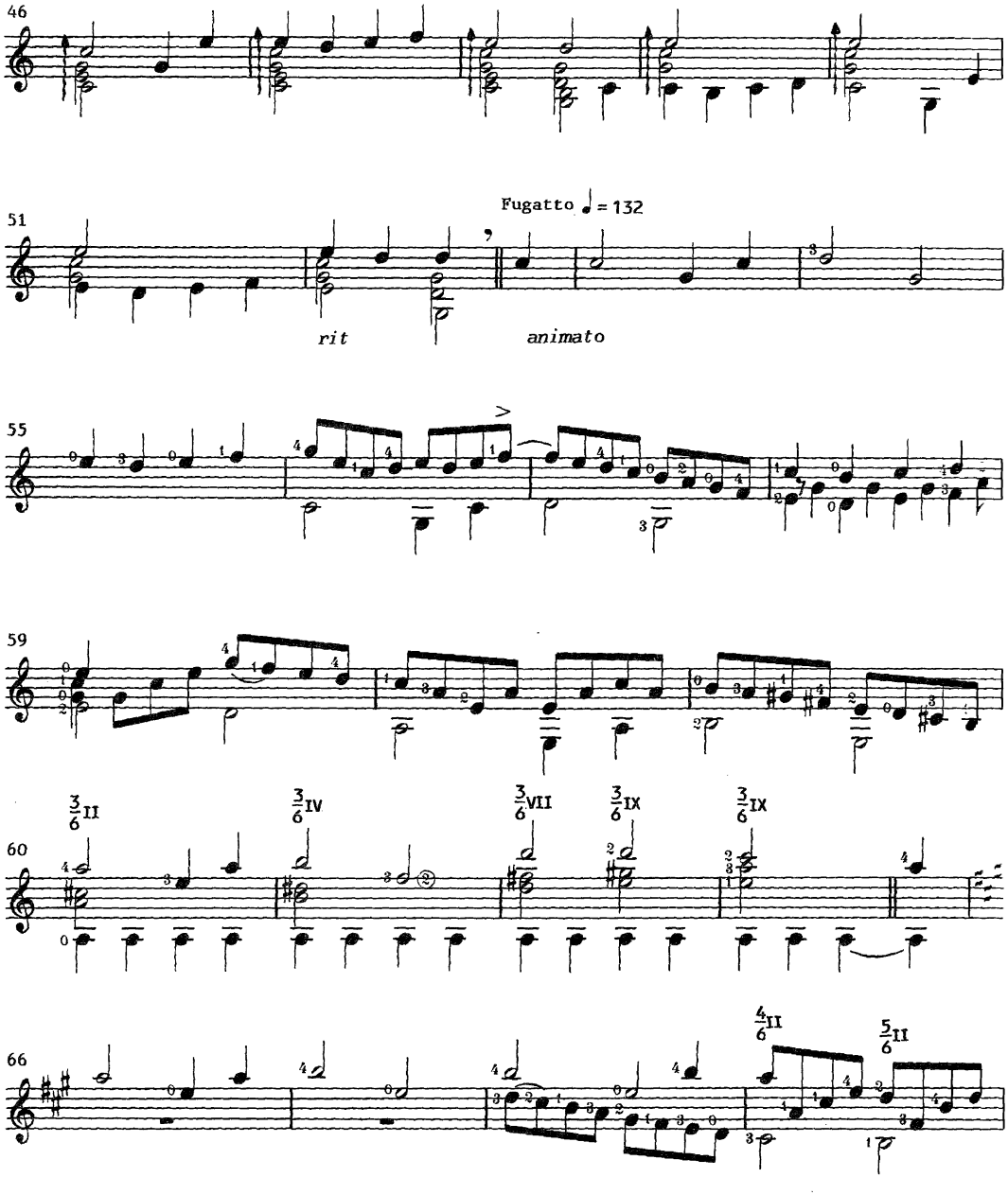
O COME ALL YE FAITHFUL

Arranged for the guitar
by Gerard Garno

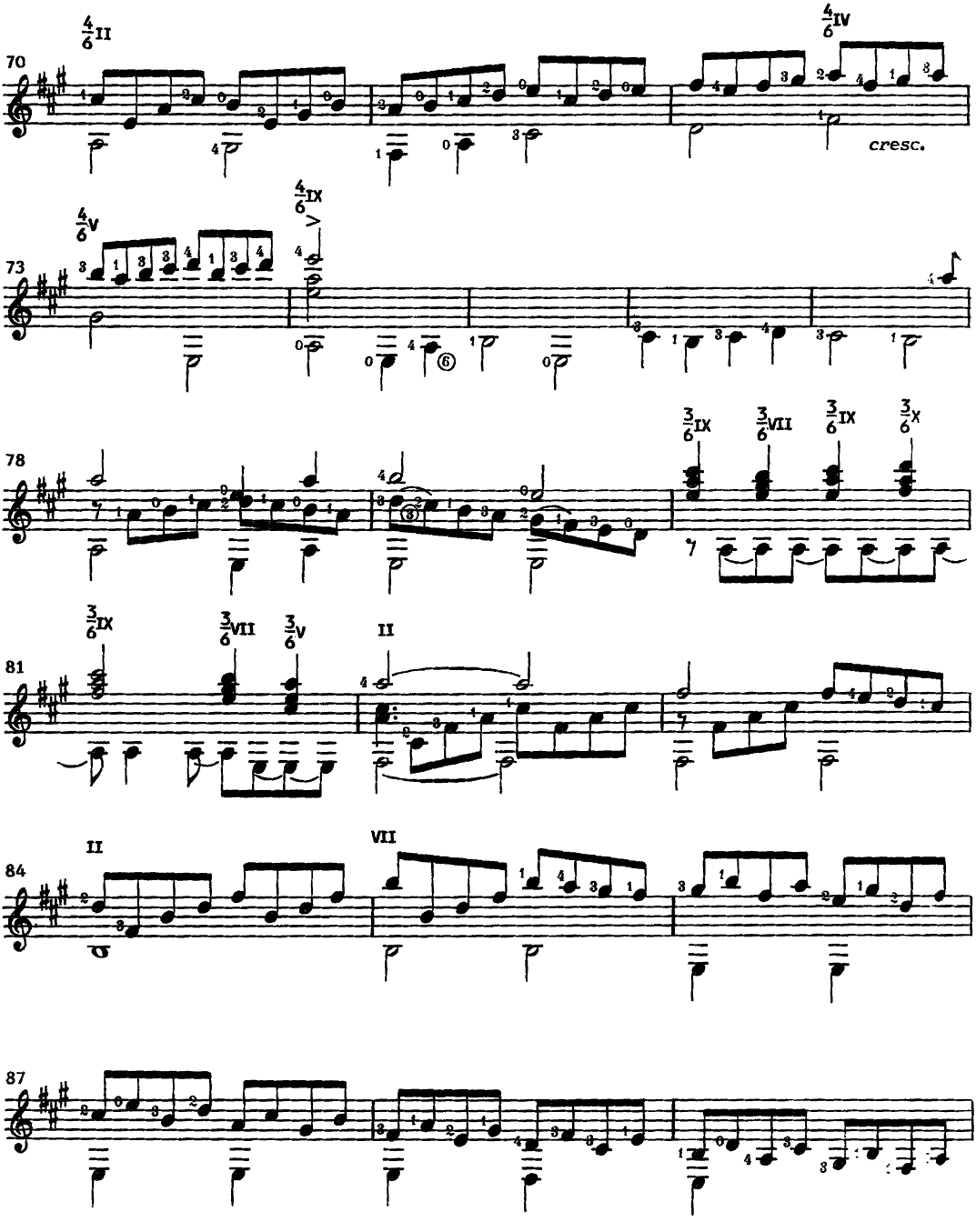
by John F. Wade

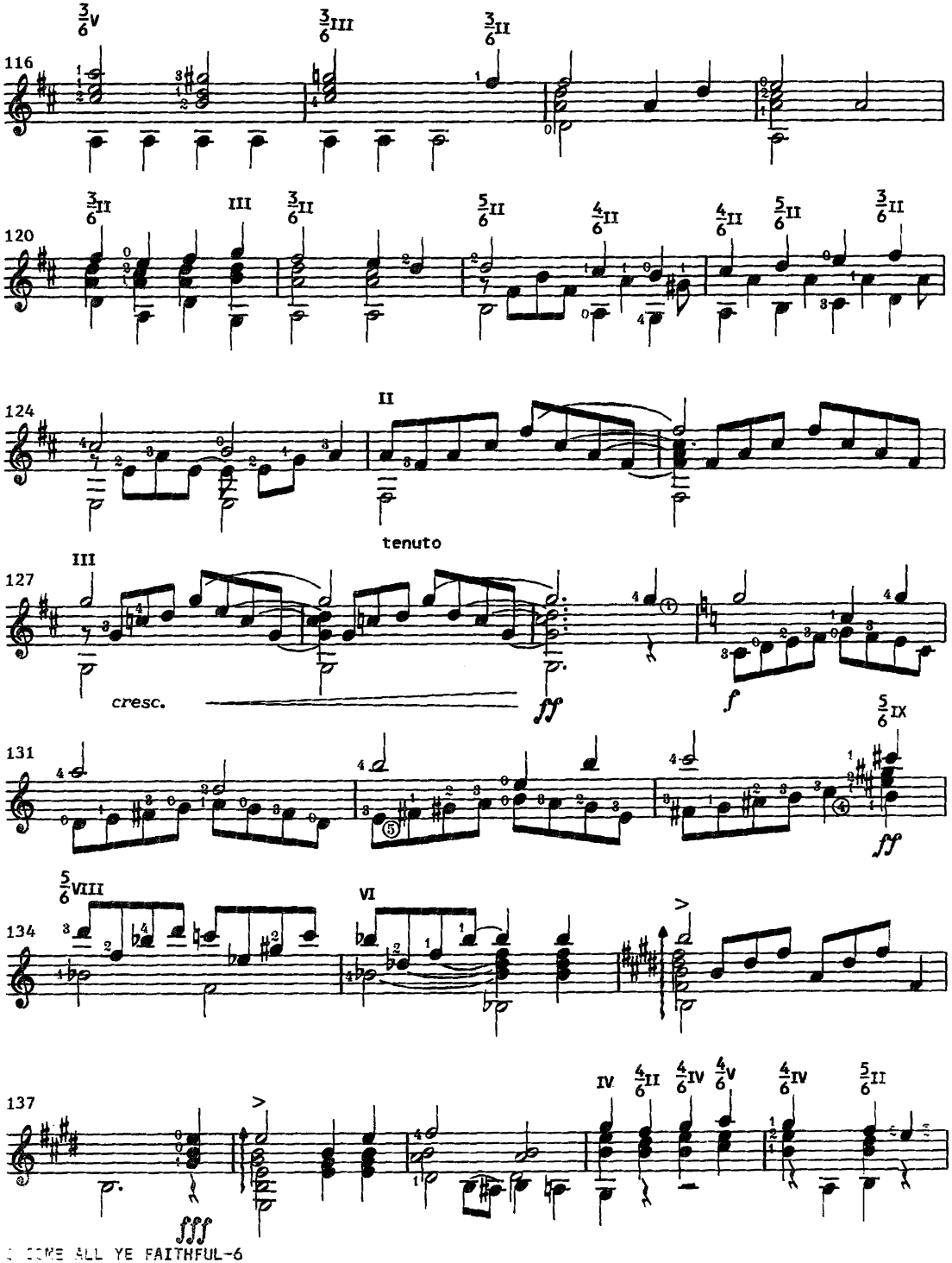


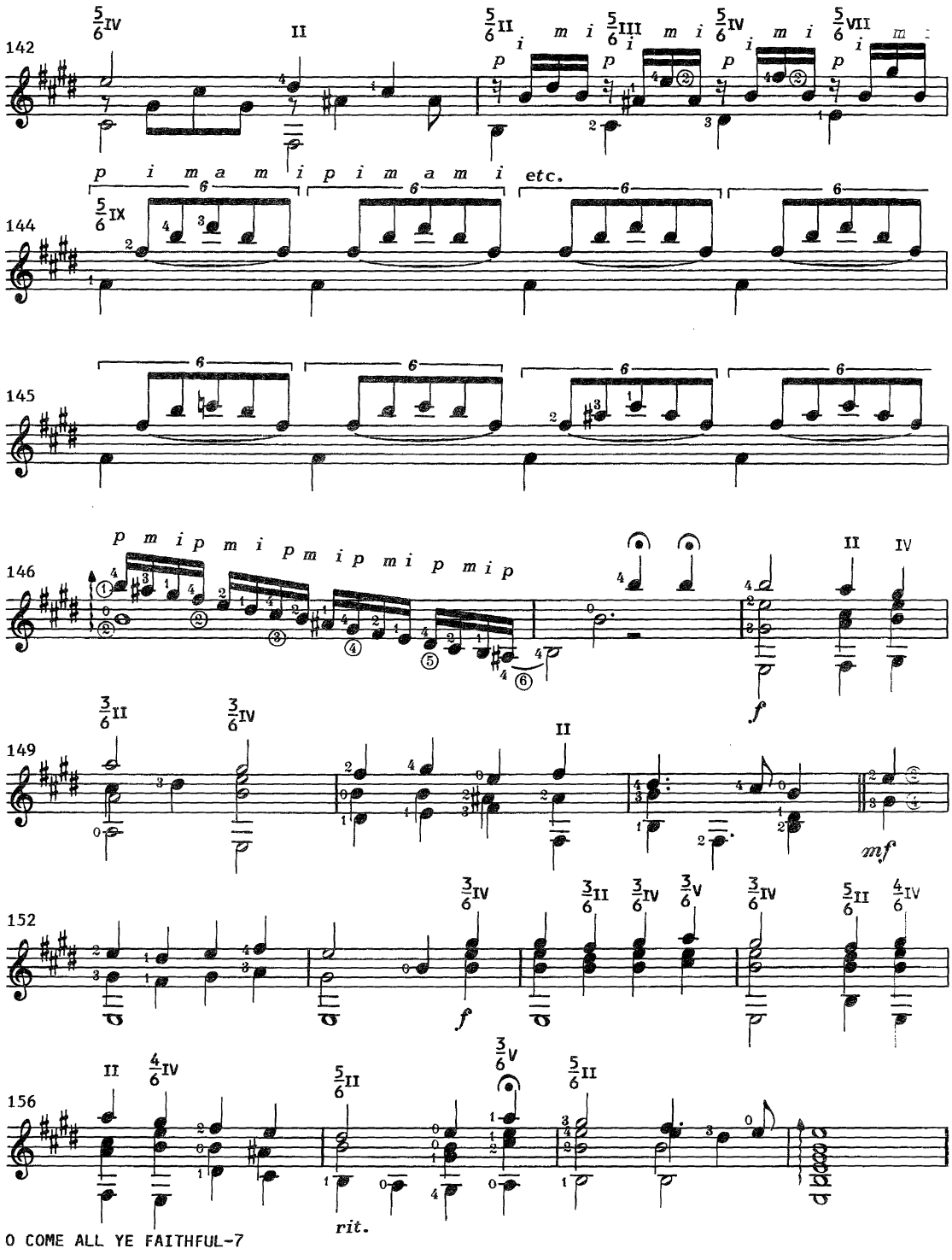

25
28
31
34
38
42
Worshipful ♩= 80
rit.
ritenuto



O COME ALL YE FAITHFUL-3


70
73
78
81
84
87
cresc.

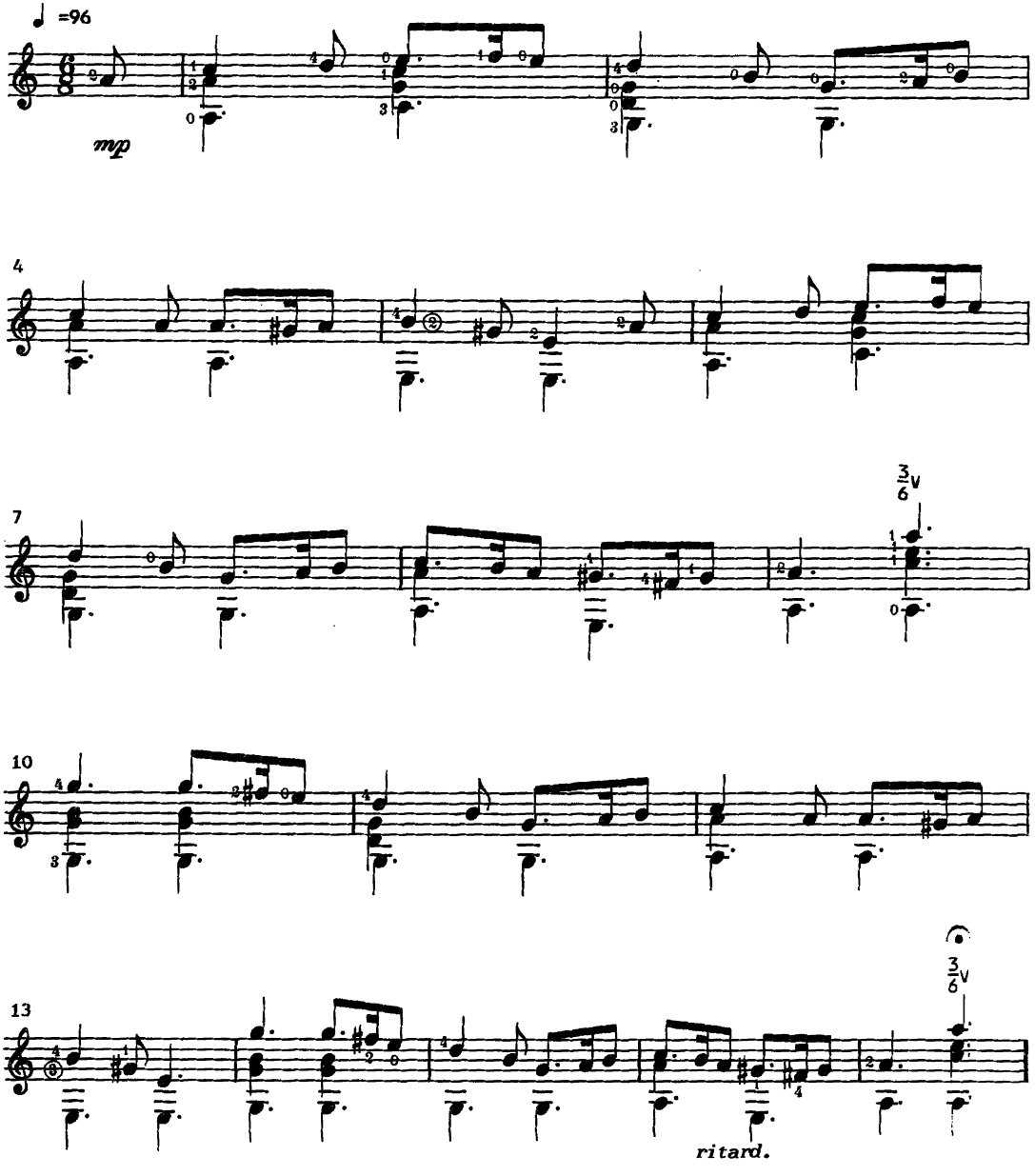

116
120
124
127
131
134
137
tenuto
cresc.
ff
f
ff
fff


142
144
145
146
149
152
156
p i m a m i p i m a m i etc.
rit.
O COME ALL YE FAITHFUL-7

WHAT CHILD IS THIS?

Arranged for the guitar
by Gerard Garno

16th Century
English Melody



Epiphany .

After Jesus was born in Bethlehem in Judea, during the time of King Harod. Wise Men from fee east came to Jerusalem and asked, "Where‘is the one who has been born King: of fee Jews? We saw his star in the east and have come to worship him."

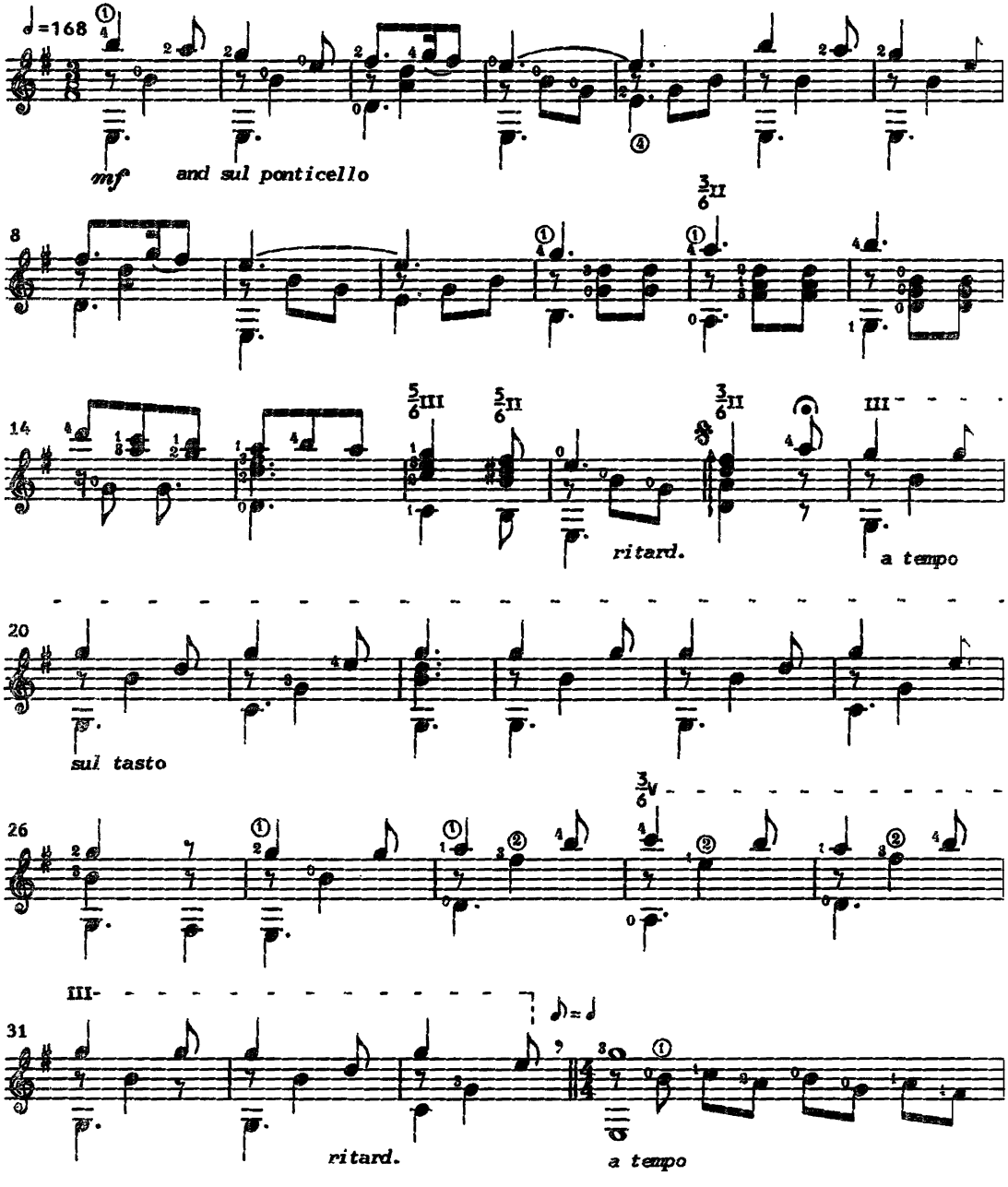
-Matthew 2:1-2 (N.I.V.)

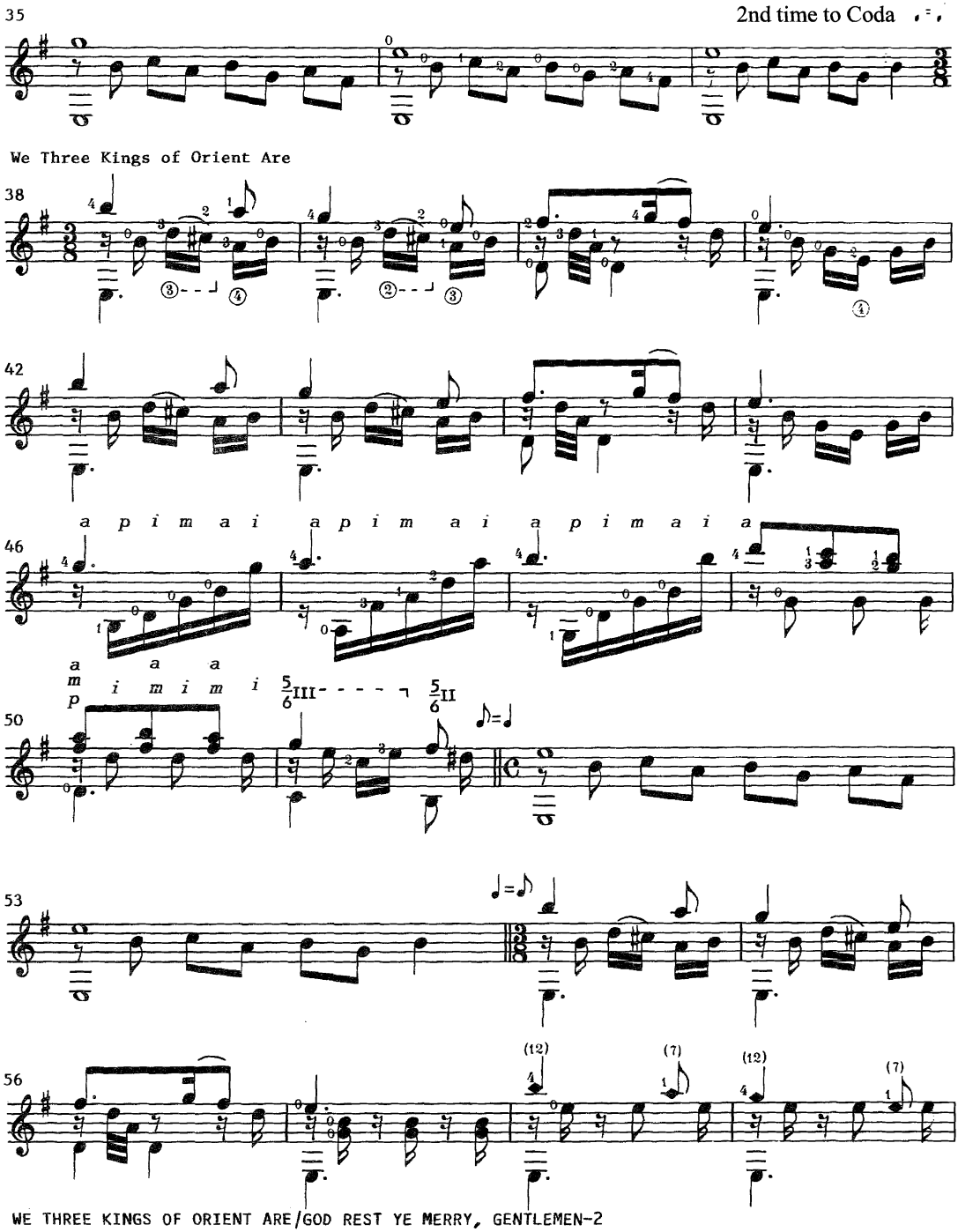
WE THREE KINGS OF ORIENT ARE/ GOD REST YE MERRY, GENTLEMEN

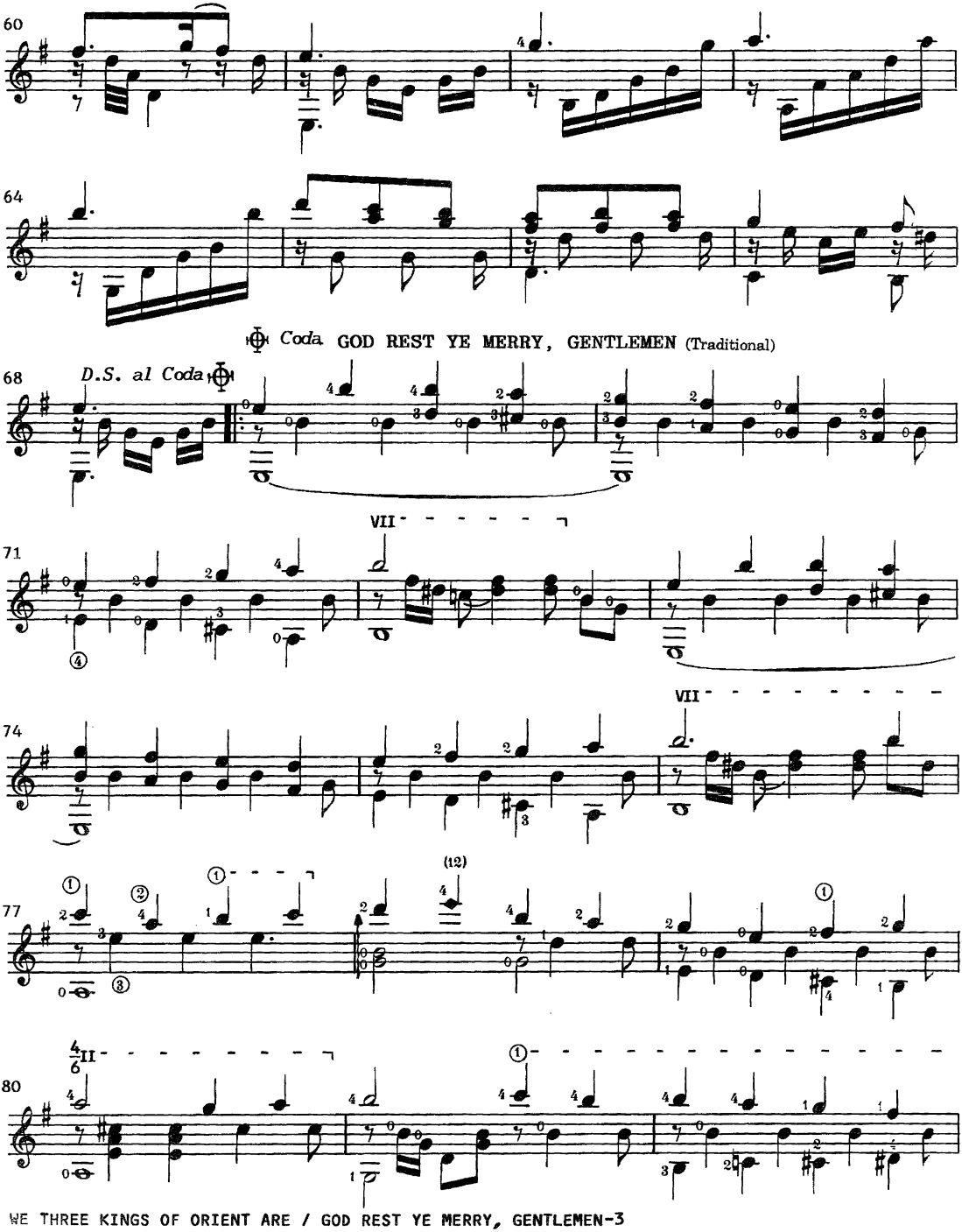
Arranged for the guitar
by Benjamin Bolt

(Medley)

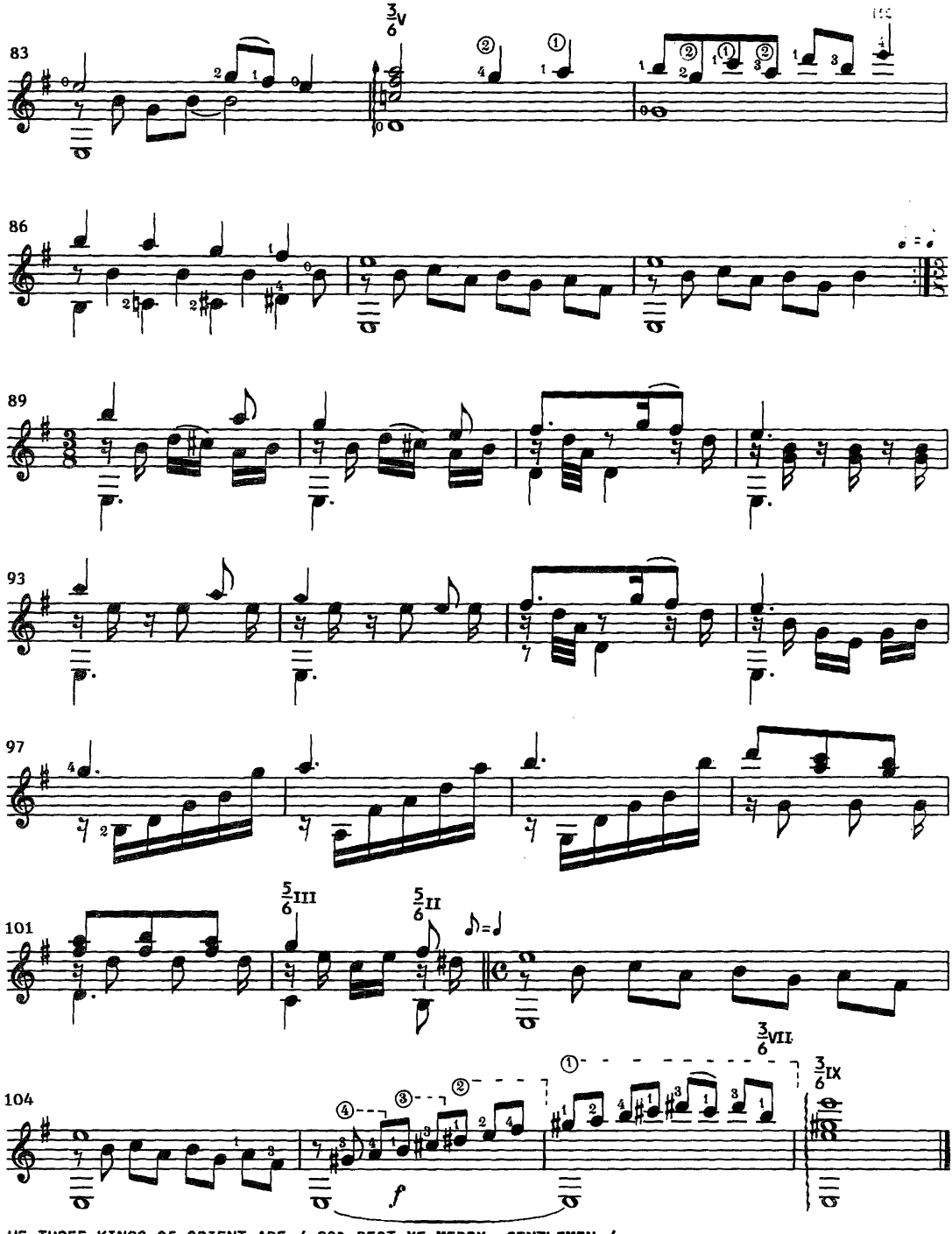
by John Henry Hopkins, Jr.




35
2nd time to Coda
We Three Kings of Orient Are
38
42
a p i m a i a p i m a i a p i m a i a
46
a a a
m i m i m i
p
50
53
56
WE THREE KINGS OF ORIENT ARE/GOD REST YE MERRY, GENTLEMEN-2



WE THREE KINGS OF ORIENT ARE / GOD REST YE MERRY, GENTLEMEN-3

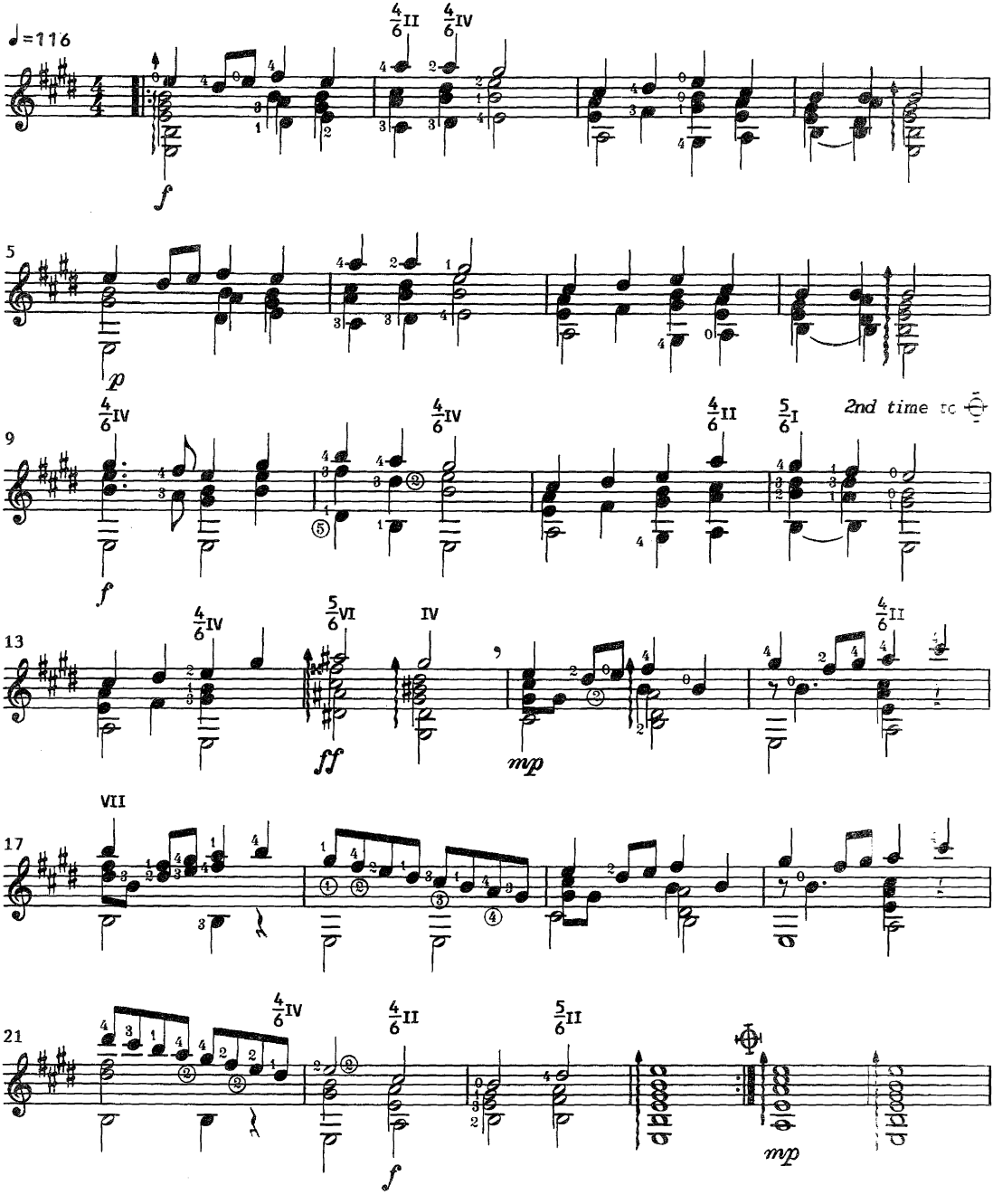


WE THREE KINGS OF ORIENT ARE / GOD REST YE MERRY, GENTLEMEN-4

AS WITH GLADNESS MEN OF OLD

Arranged for the guitar
by Gerard Garno

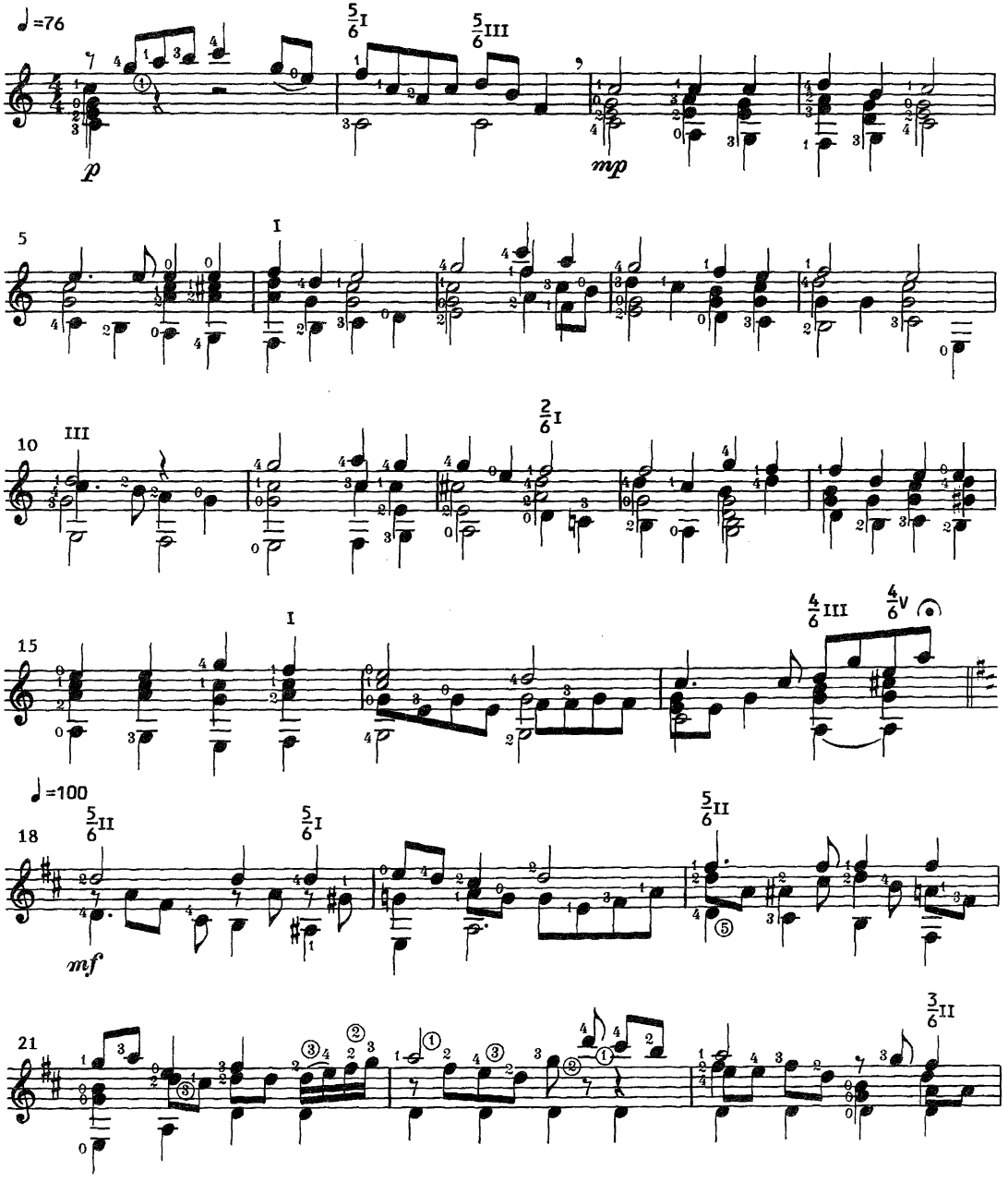
by Conrad Kocher

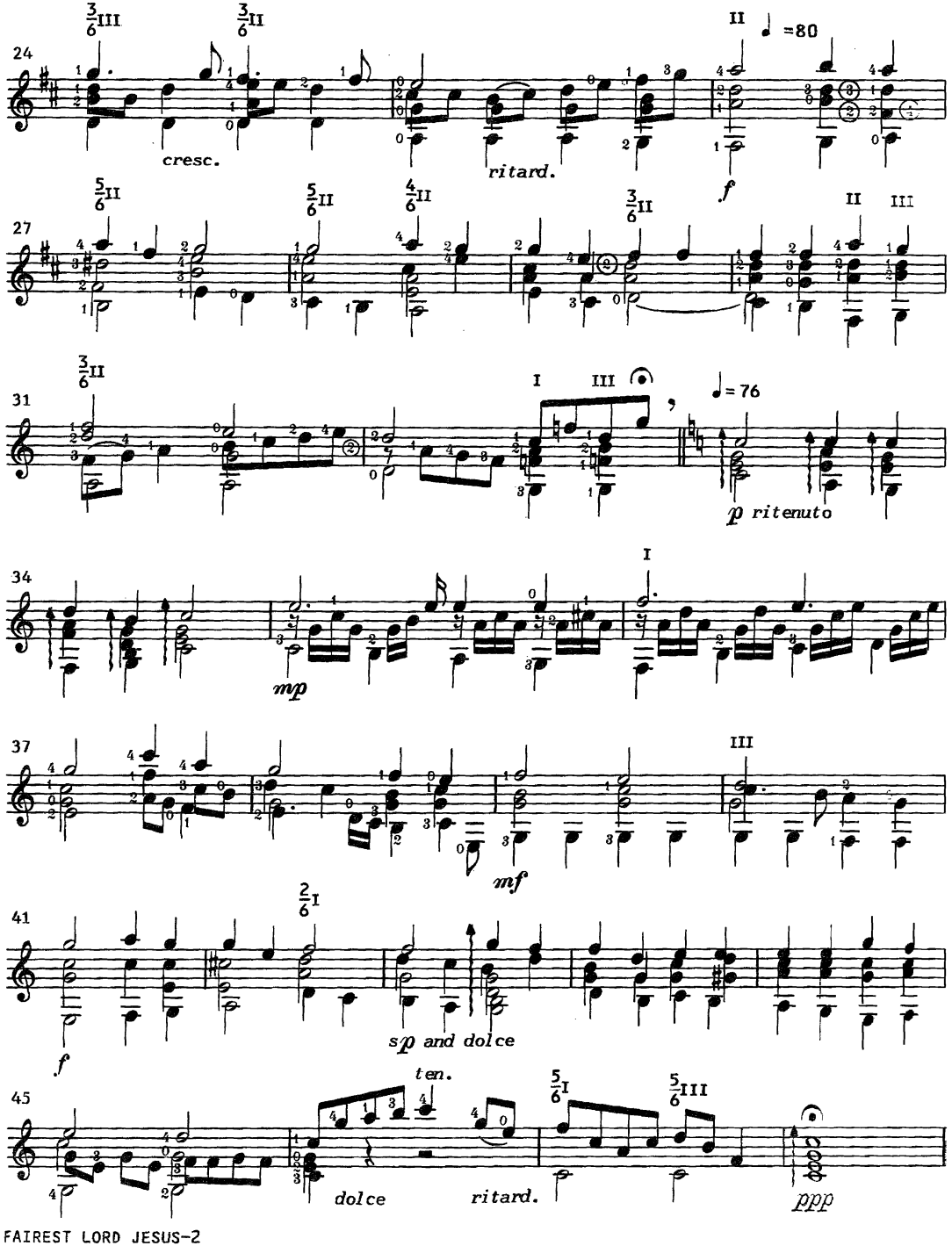


FAIREST LORD JESUS

Arranged for the guitar
by Rick Foster & Gerard Garno

Traditional
German Melody




24
cresc.
ritard.
=80
f
27
31
I
III
=76
p ritenuto
34
mp
37
mf
41
sp and dolce
f
45
ten.
dolce
ritard.
ppp

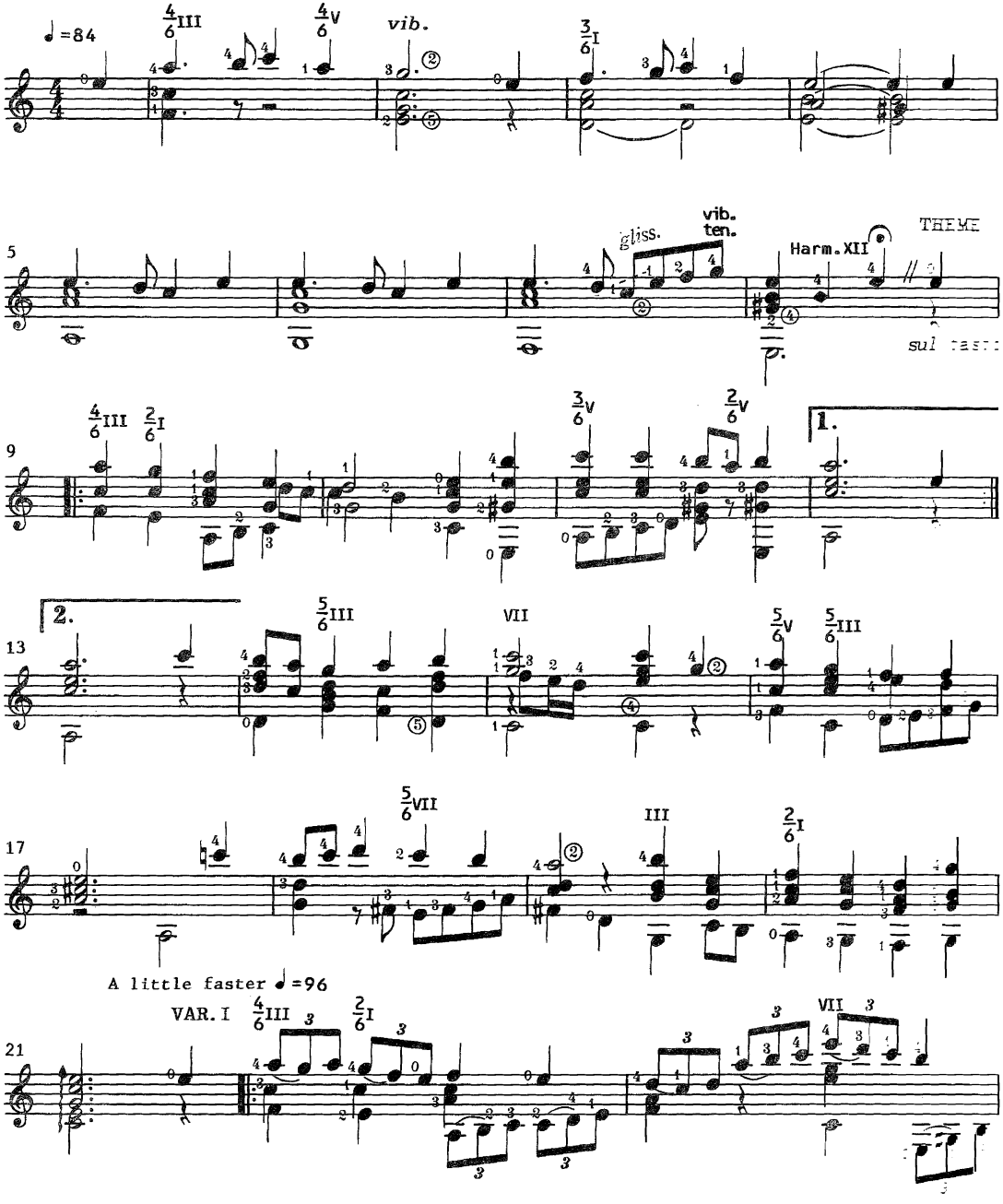
Lent

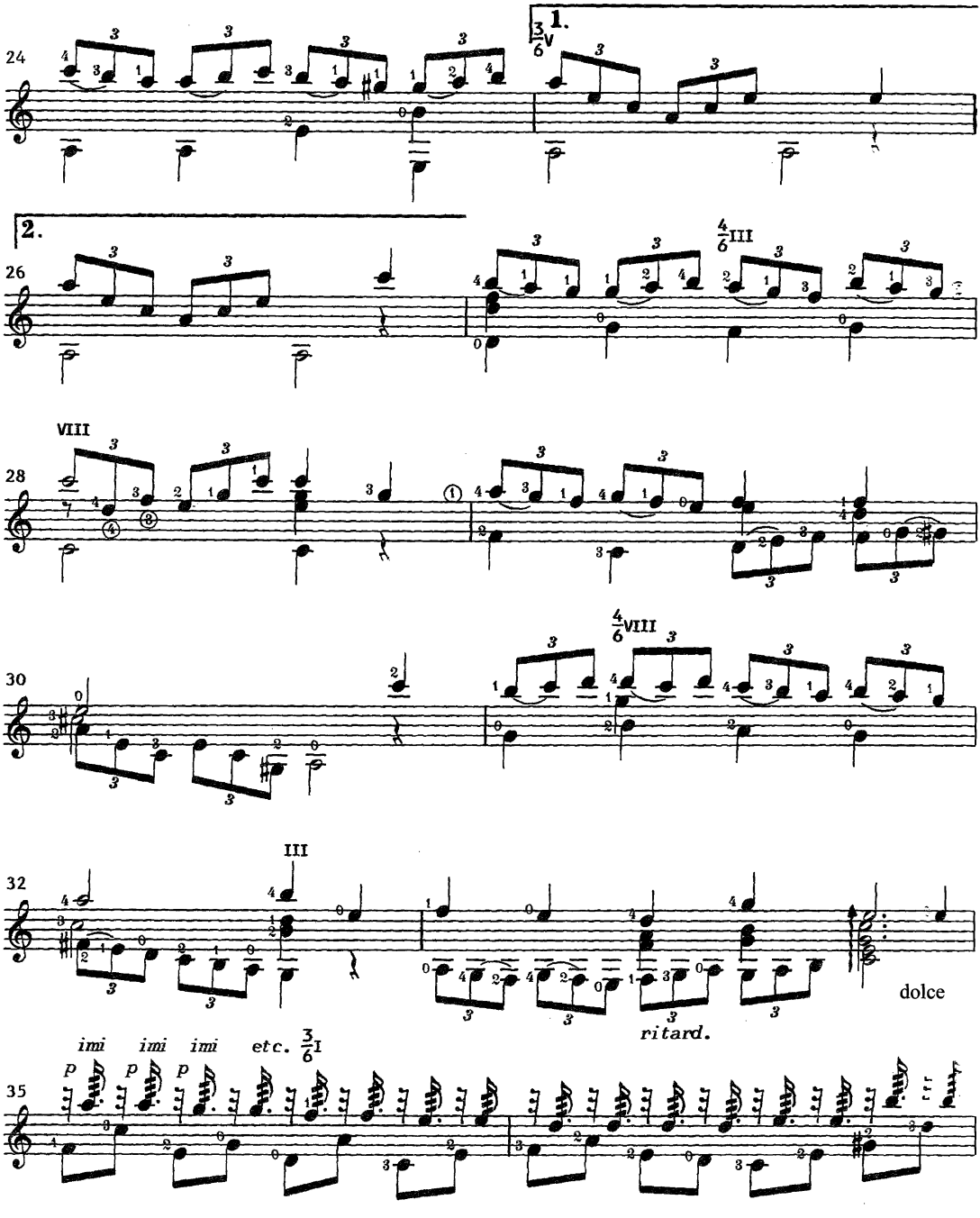
We all, like sheep, have gone astray, each of us has turned to his own way and the Lord has laid on him the iniquity of us all.
-Isaiah 53:6 (N.I.V.)

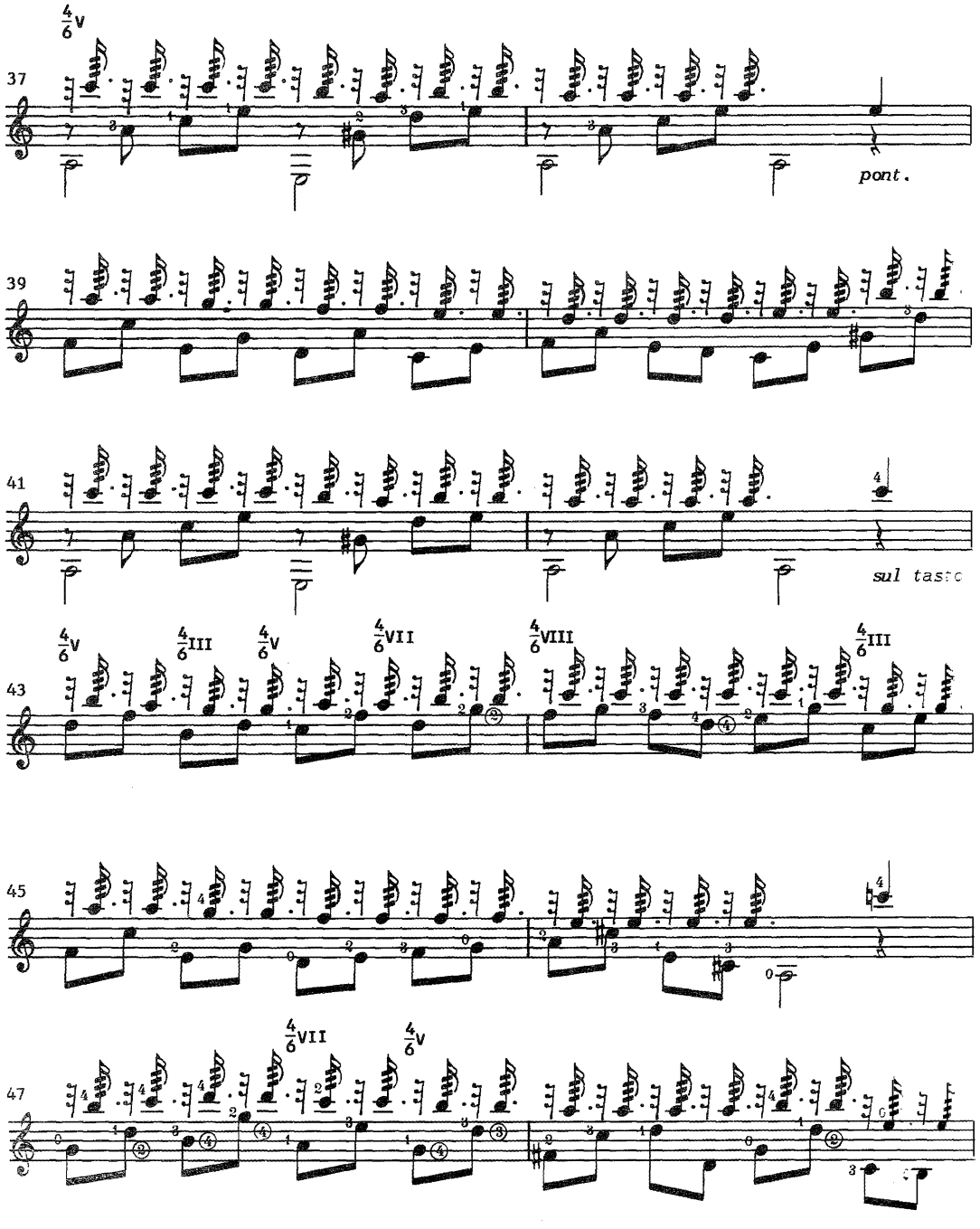
O SACRED HEAD NOW WOUNDED

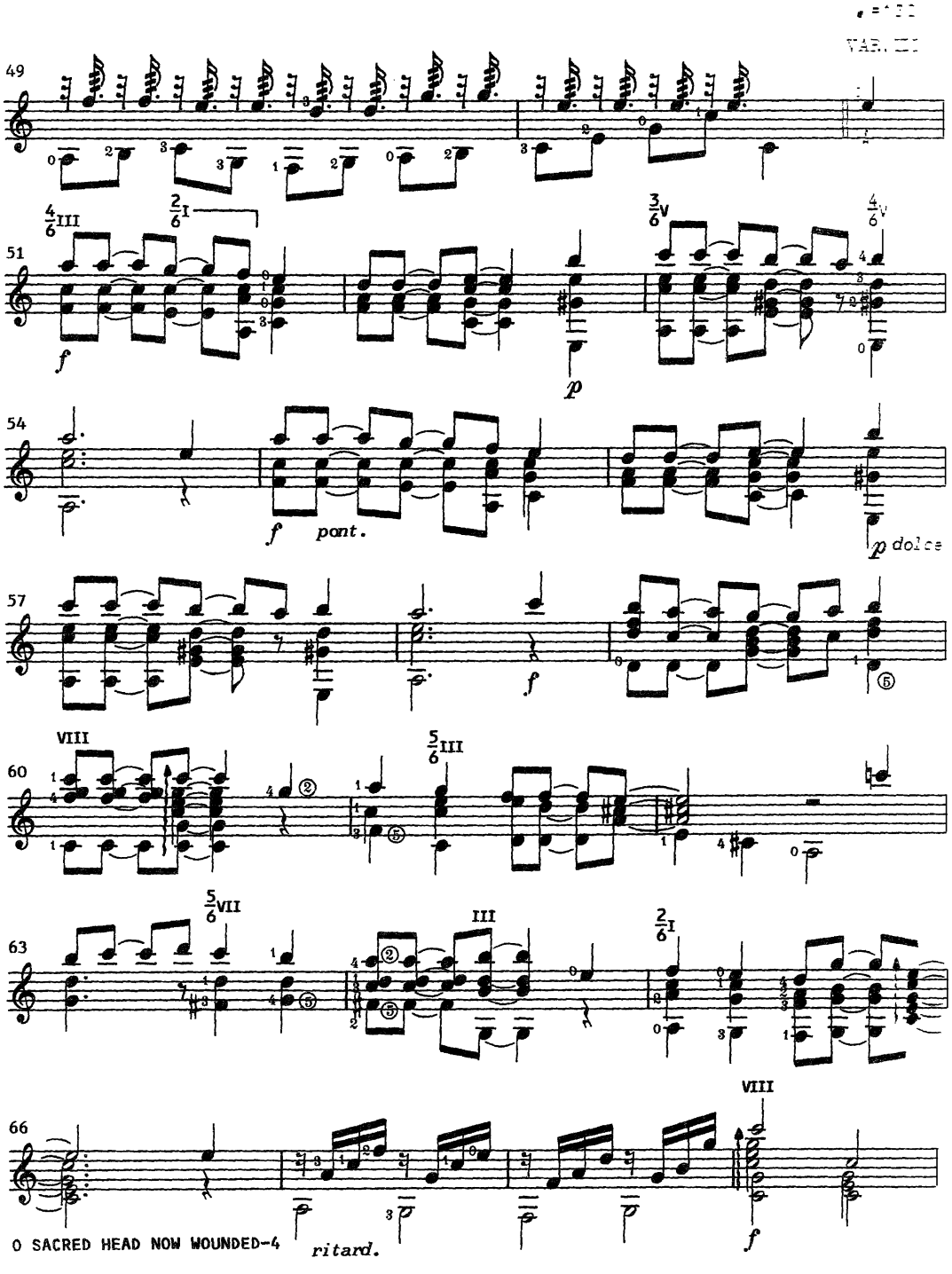
Arranged for the guitar
by Ken Hummer

by J.S. Bach




1.
2.
dolce
ritard.
imi imi imi etc.

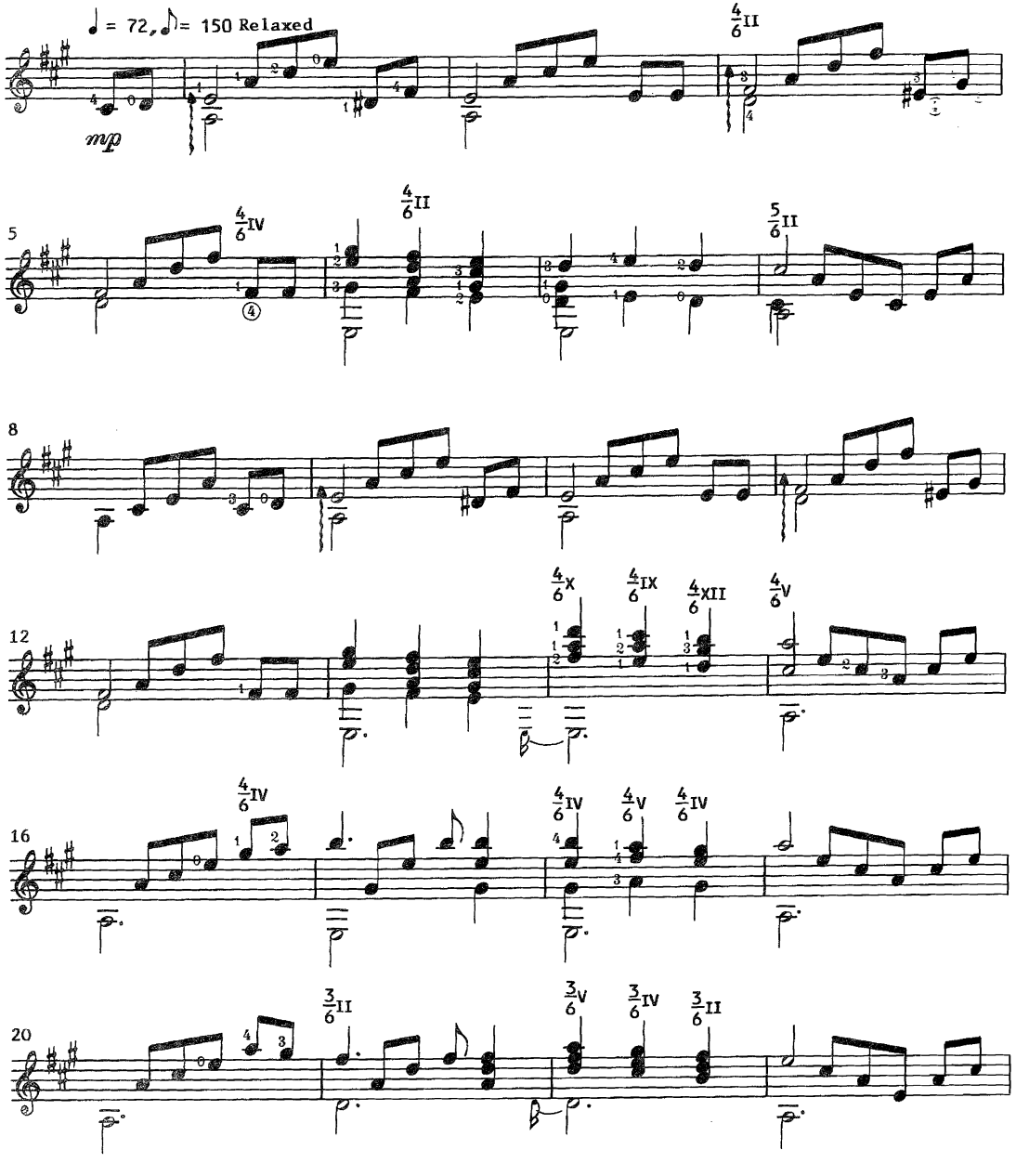

37
pont.
39
41
sul tasto
43
45
47

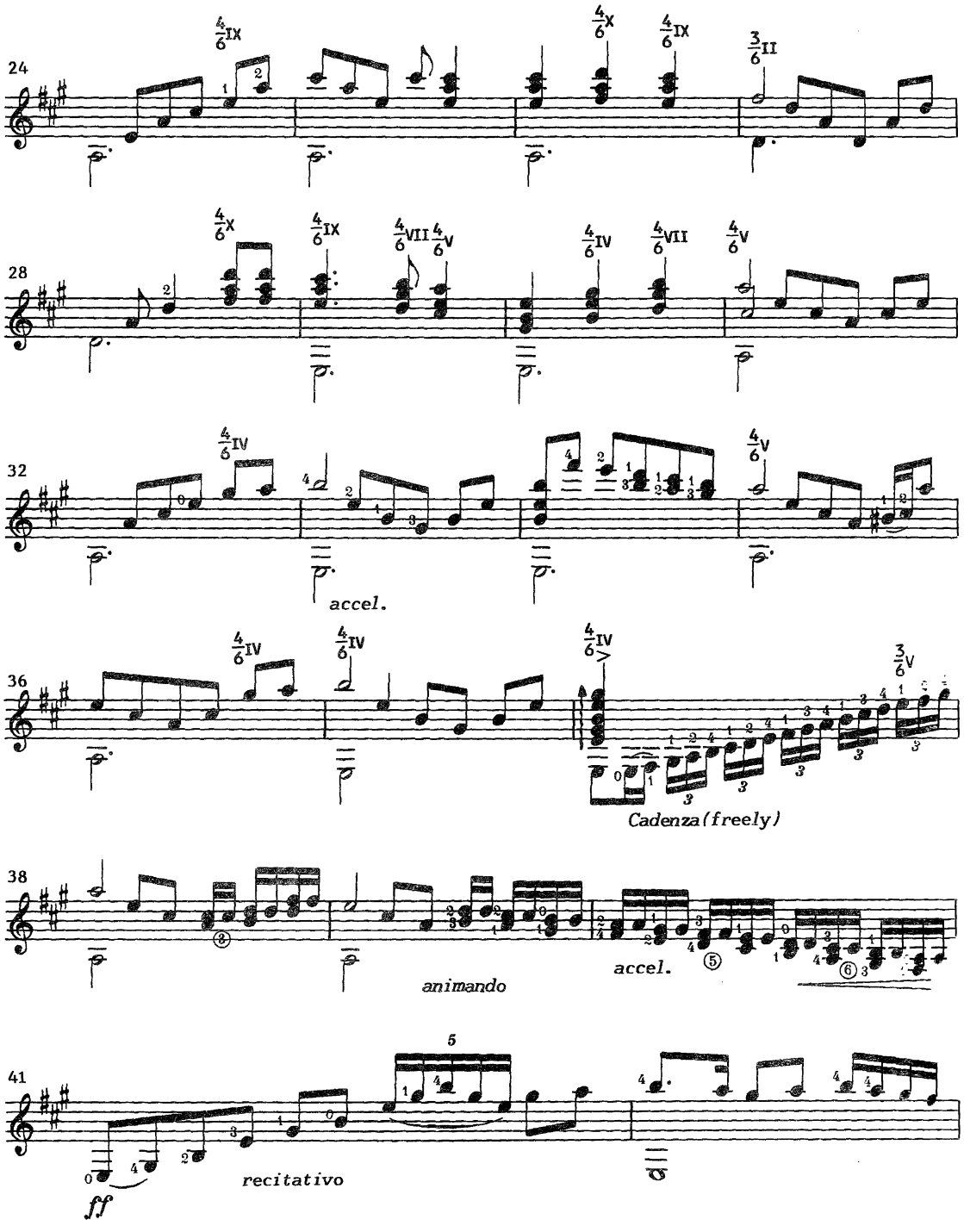

49
51
54
57
60
63
66
f
p
f pont.
p dolce
f
ritard.
f
O SACRED HEAD NOW WOUNDED-4

THE OLD RUGGED CROSS

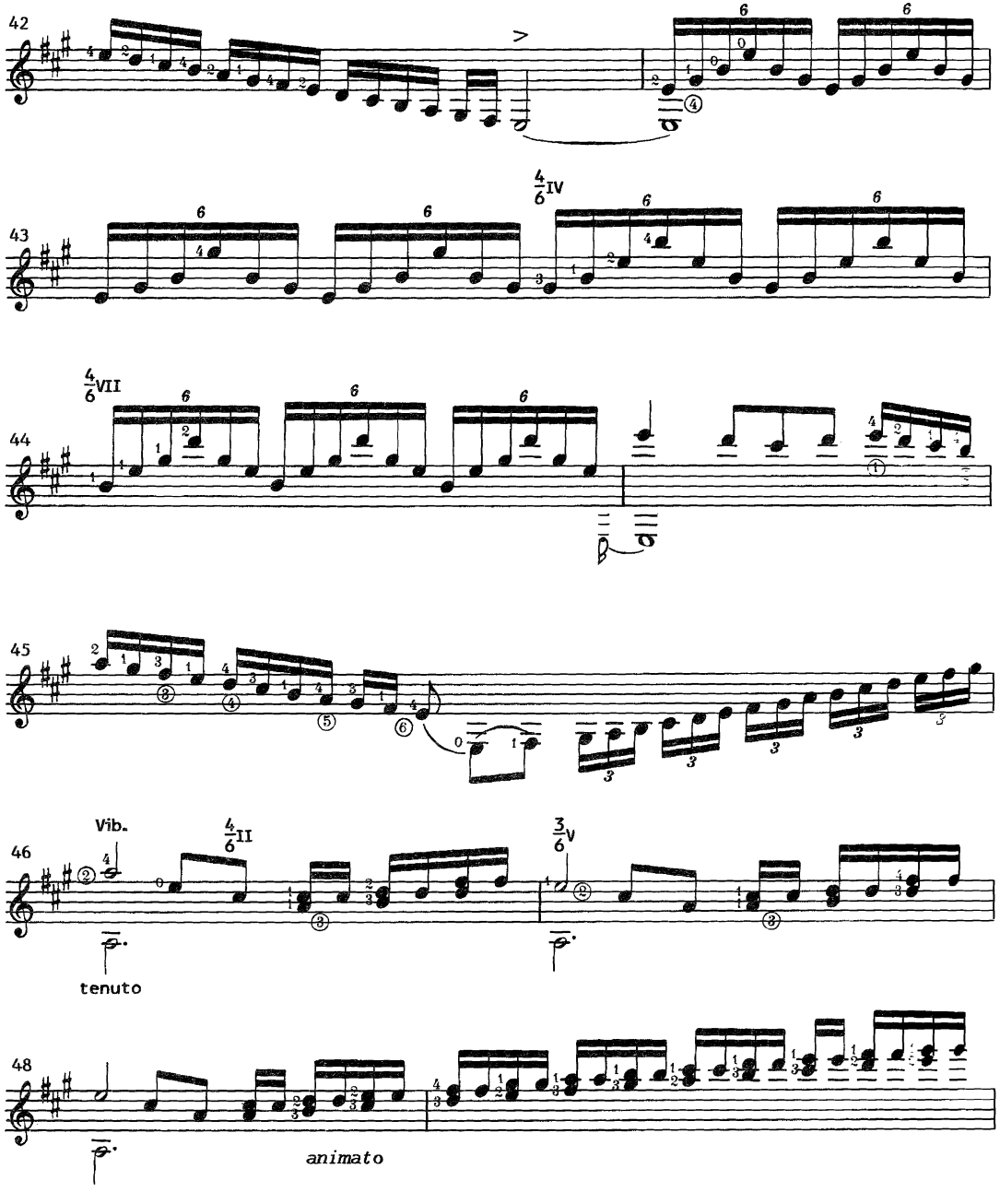
Arranged for the guitar
by Gerard Garno

by George Bennard

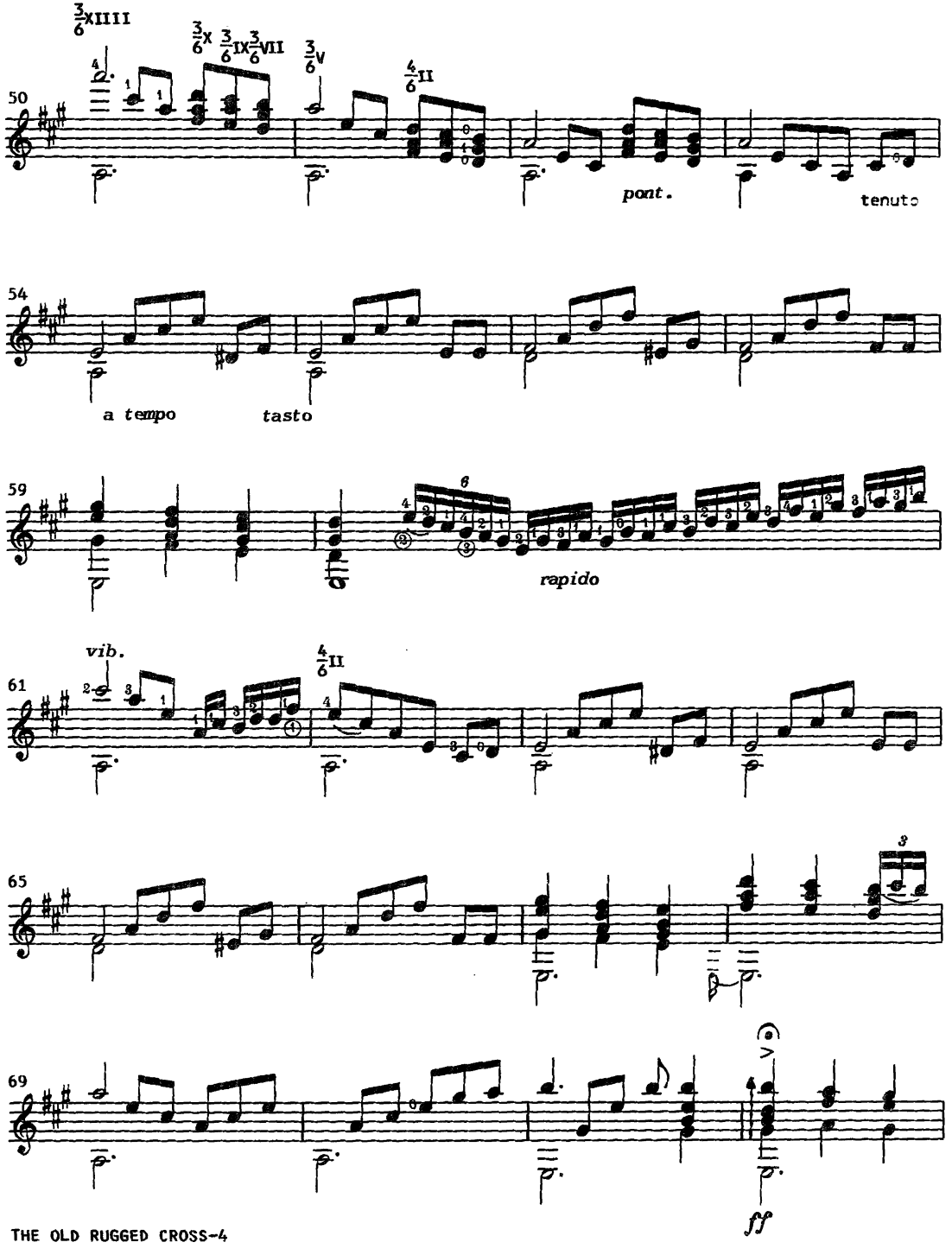


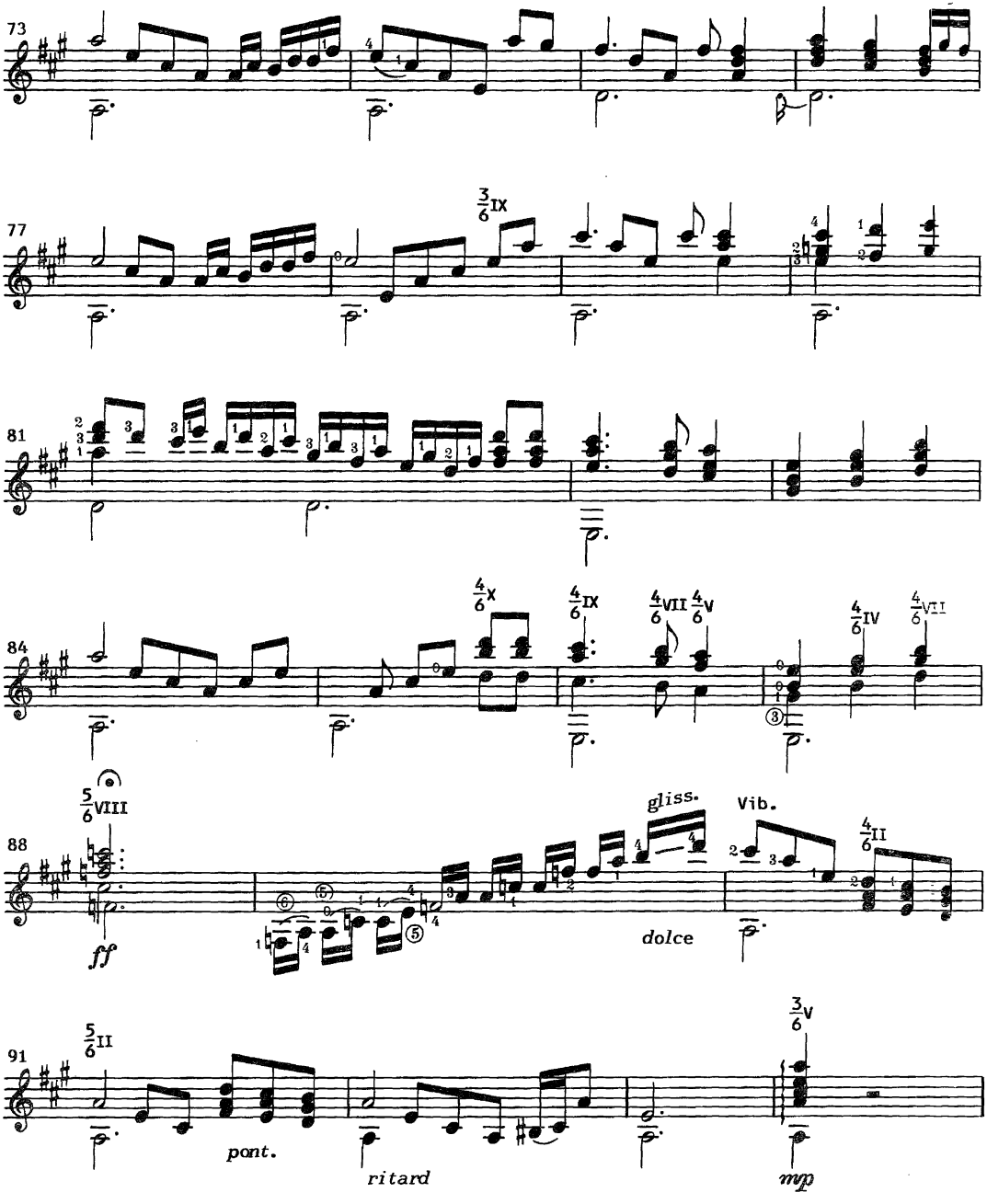


THE OLD RUGGED CROSS-2



THE OLD RUGGED CROSS-3

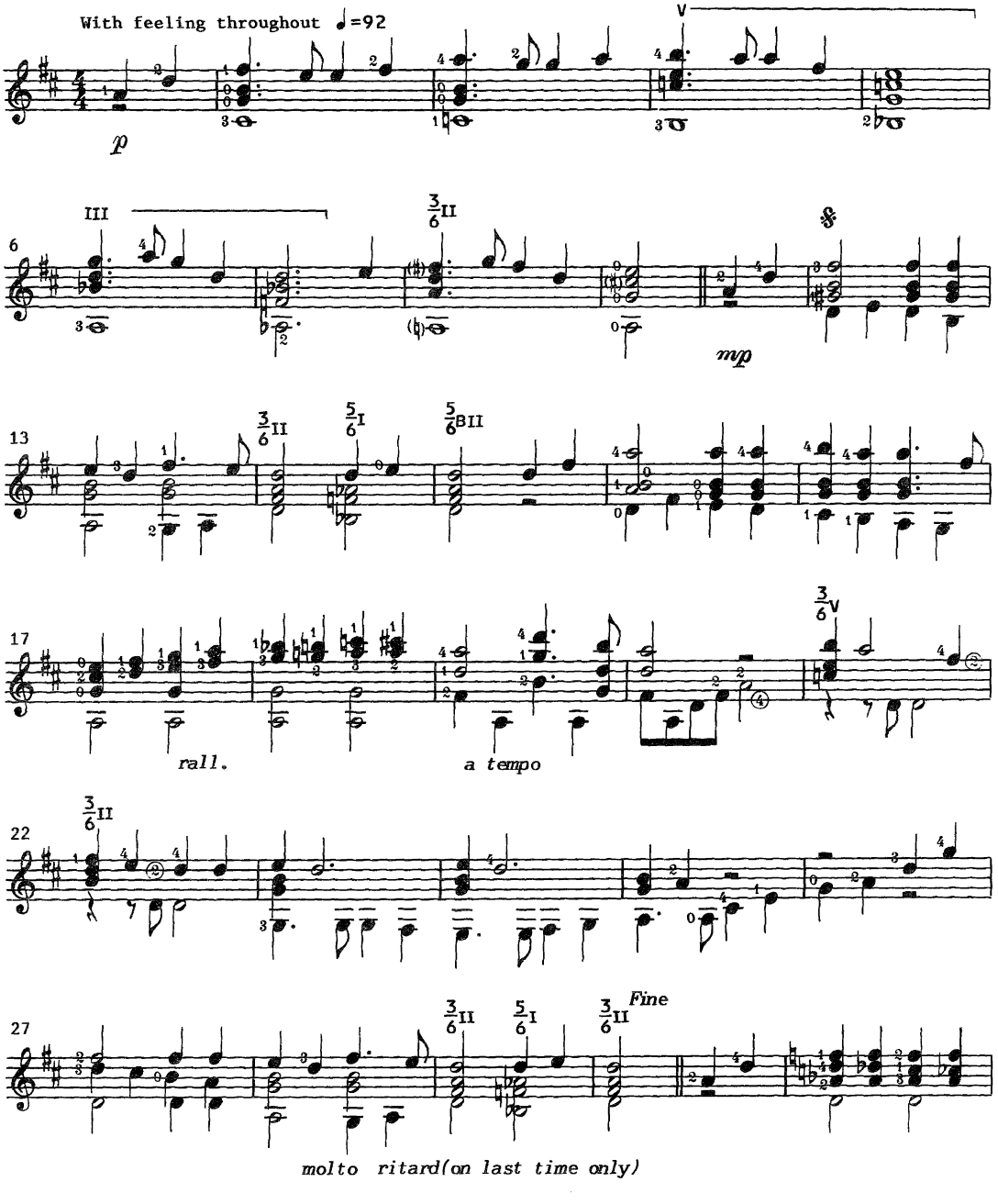

50
pont.
tenuto
54
a tempo
tasto
59
rapido
vib.
61
65
69
ff


73
77
81
84
88
91
gliss.
Vib.
dolce
ff
pont.
ritard
mp

WERE YOU THERE ?

Arranged for the guitar
by Ken Hummer

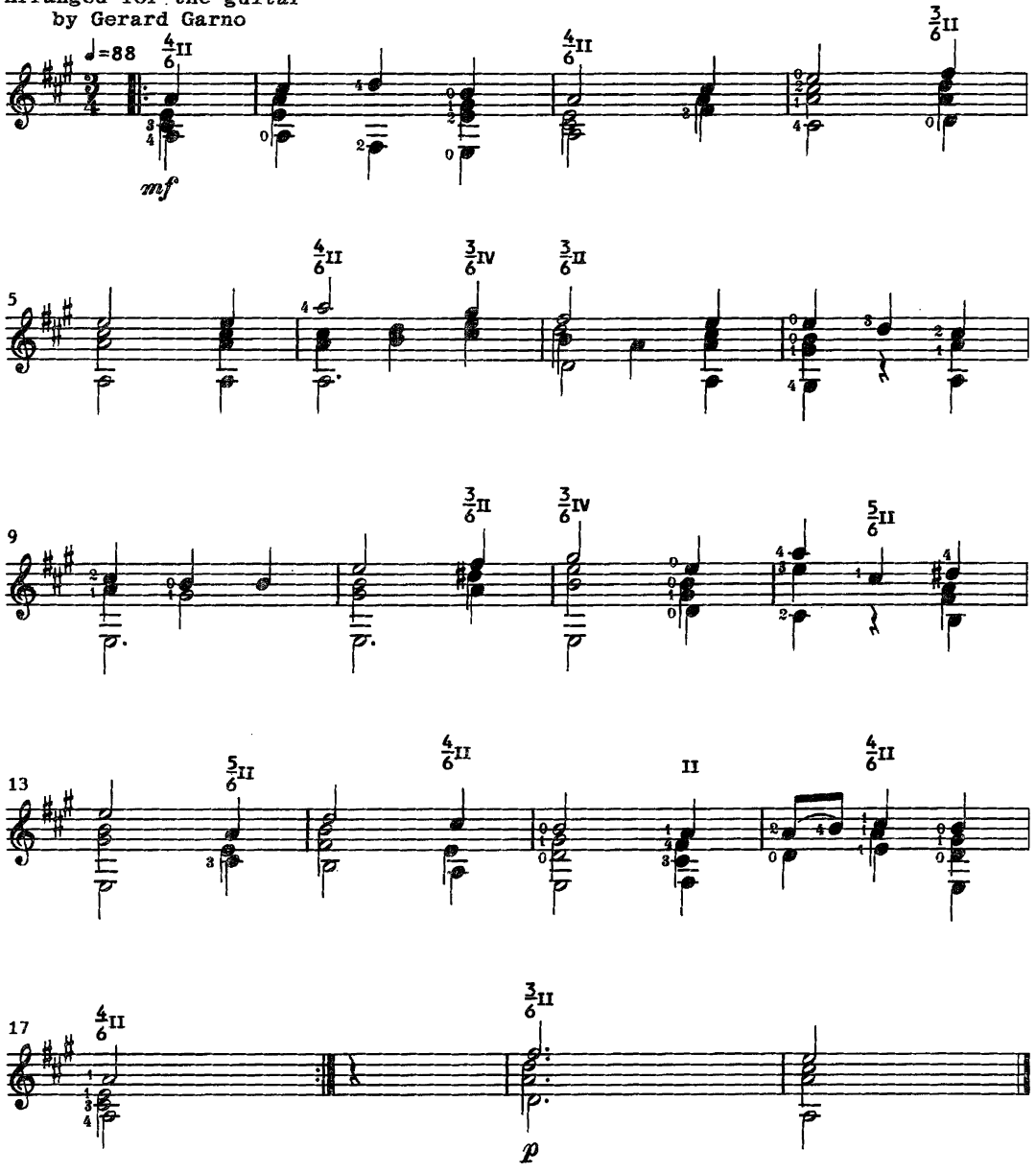
Traditional Afro
American Spiritual



WHEN I SURVEY THE WONDROUS CROSS

Anonymous

Arranged for the guitar
by Gerard Garno



Easter

The angel said to the women, "Do not be afraid, for I know that you are looking for Jesus, who was crucified. He is not here; he has risen just as he said. Come and see the place where he lay."

-Matthew 28:5-6 (N.I.V.)

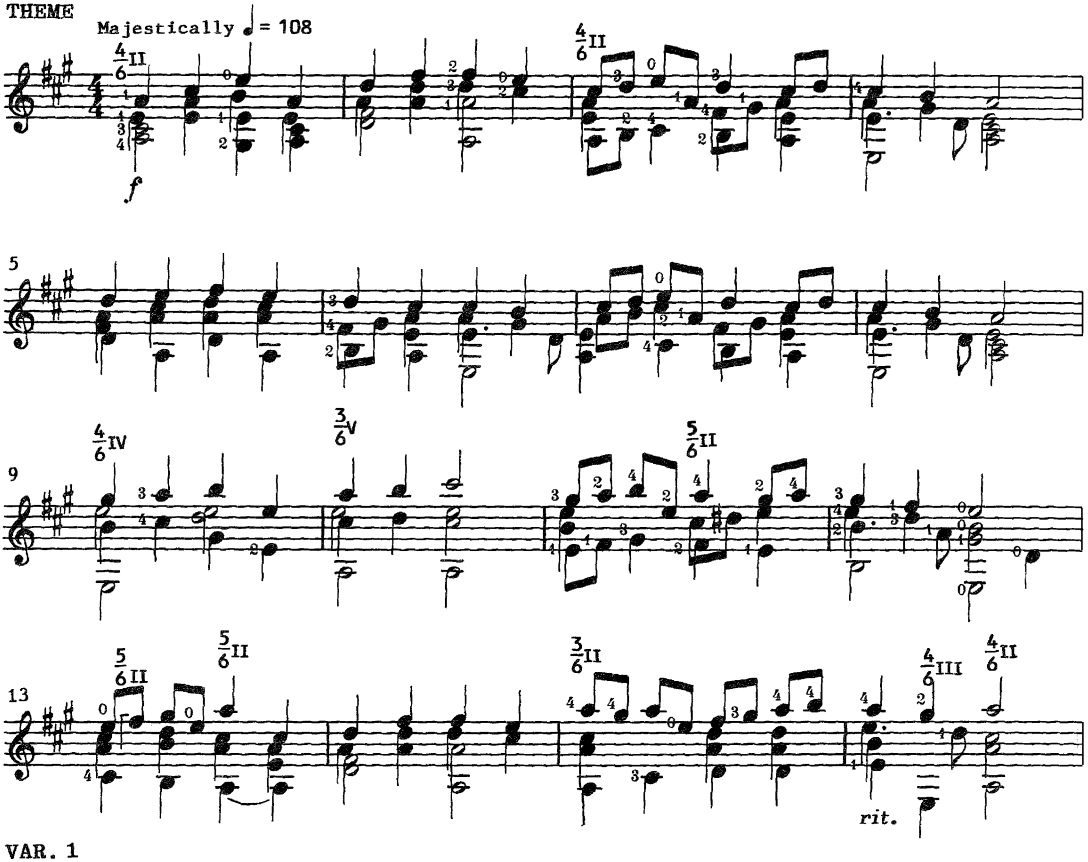
CHRIST THE LORD IS RISEN TODAY

Arranged for the guitar
by Ken Ortbals

From the setting by
C. Weseley

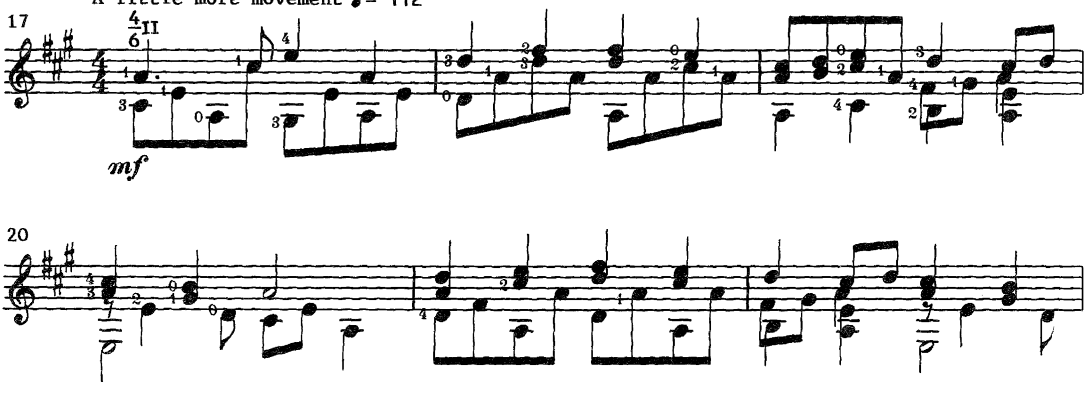
THEME

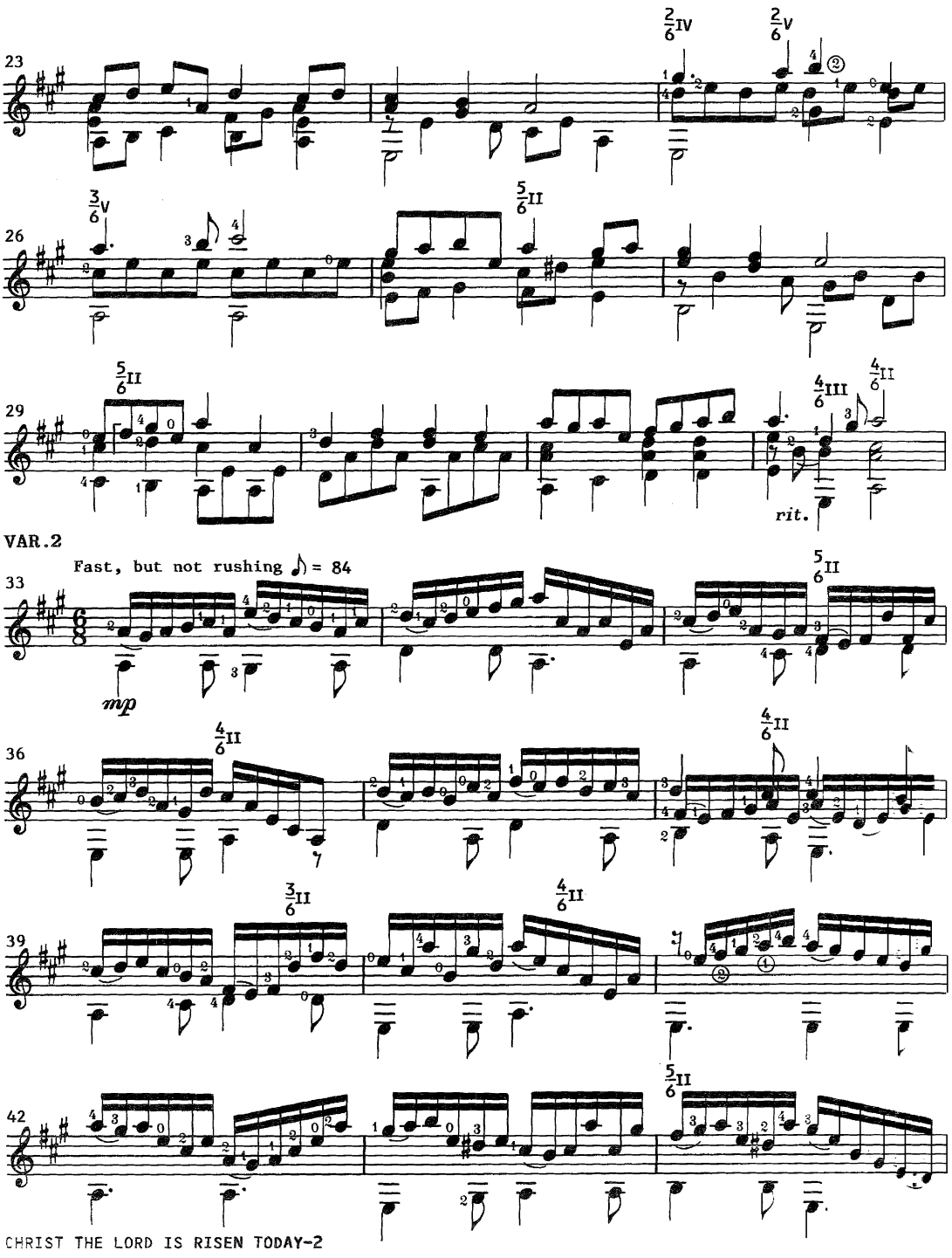
Majestically ♩ = 108

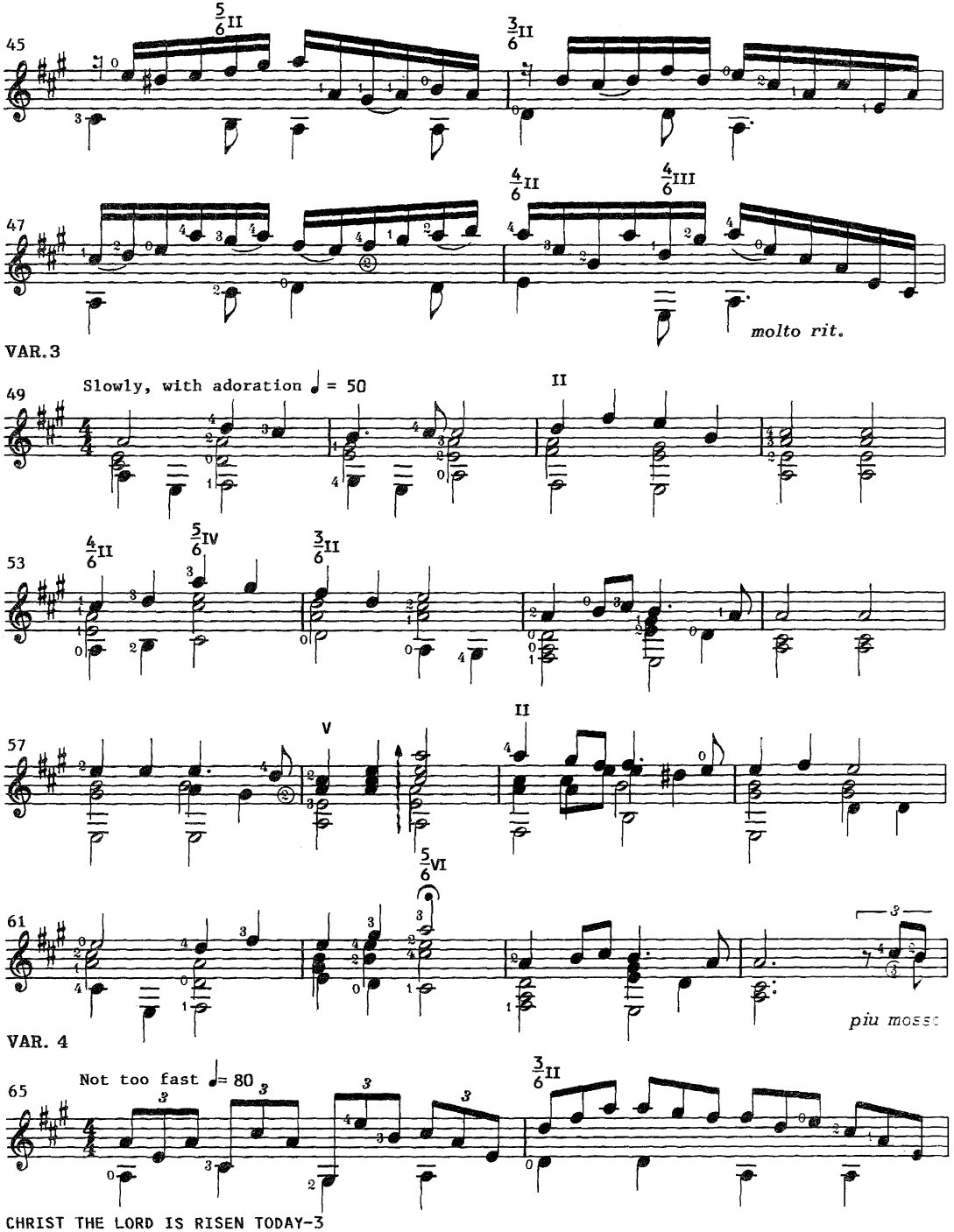


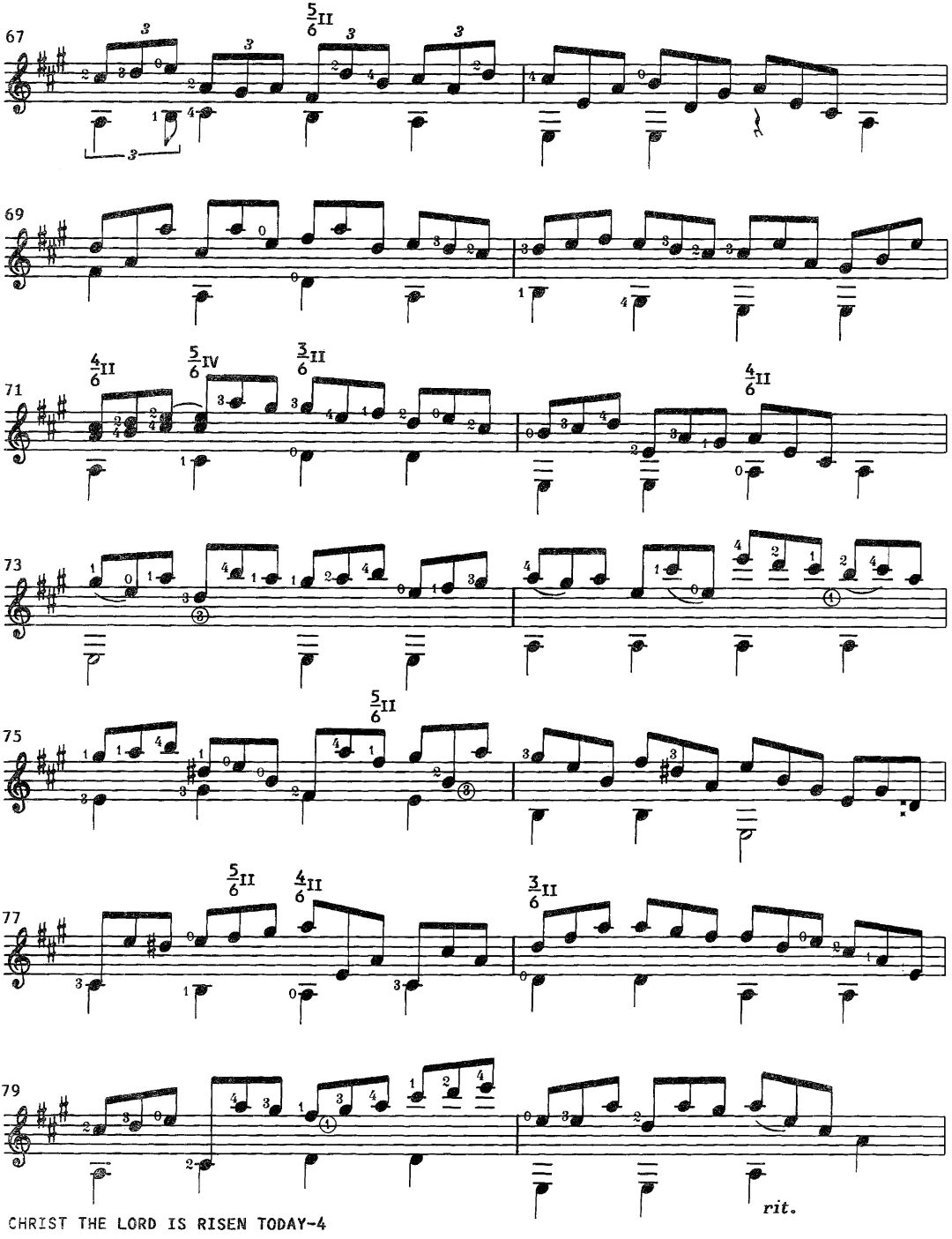
VAR. 1

A little more movement ♩ = 112



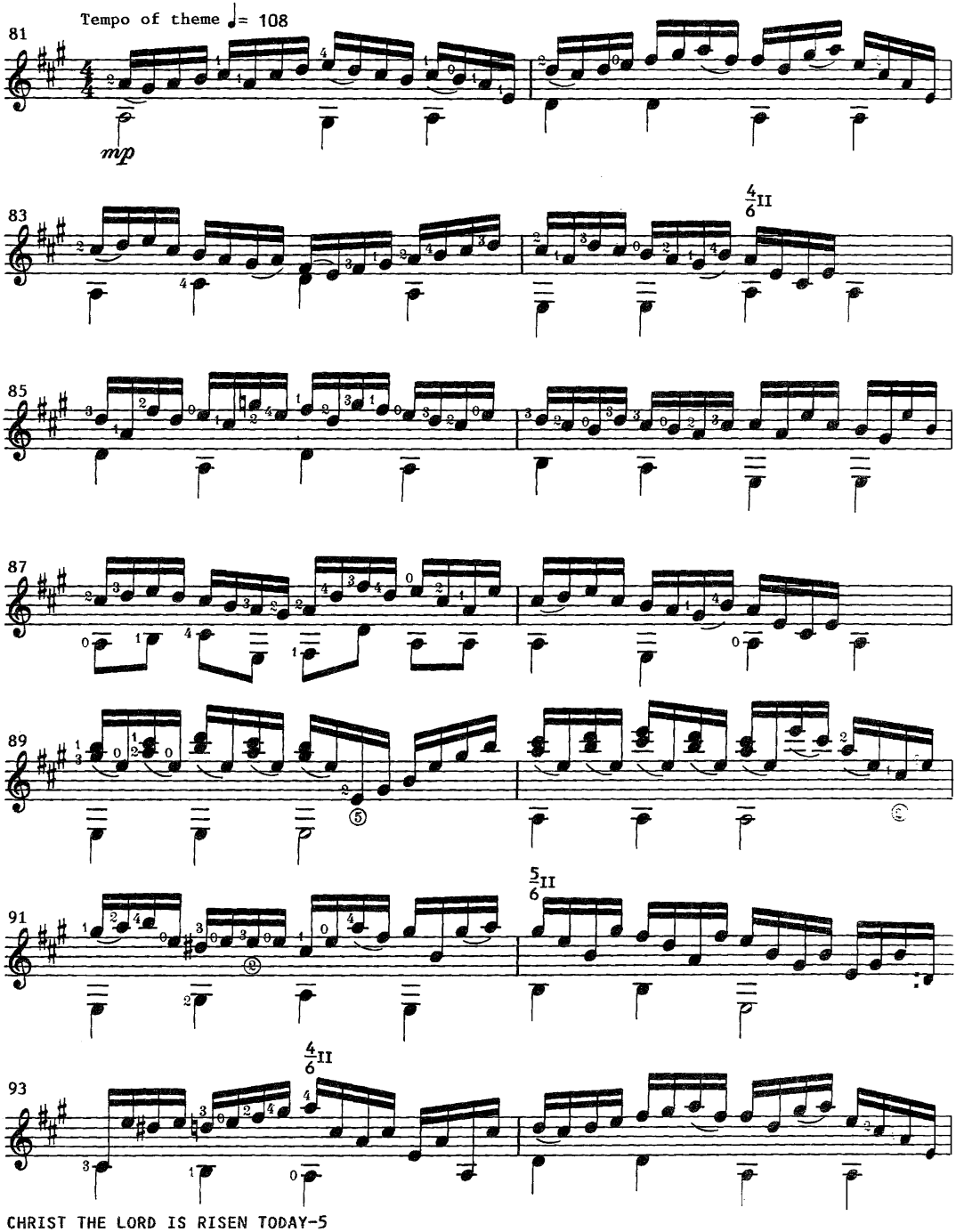

23
26
29
rit.
VAR.2
Fast, but not rushing ♪ = 84
33
mp
36
39
42

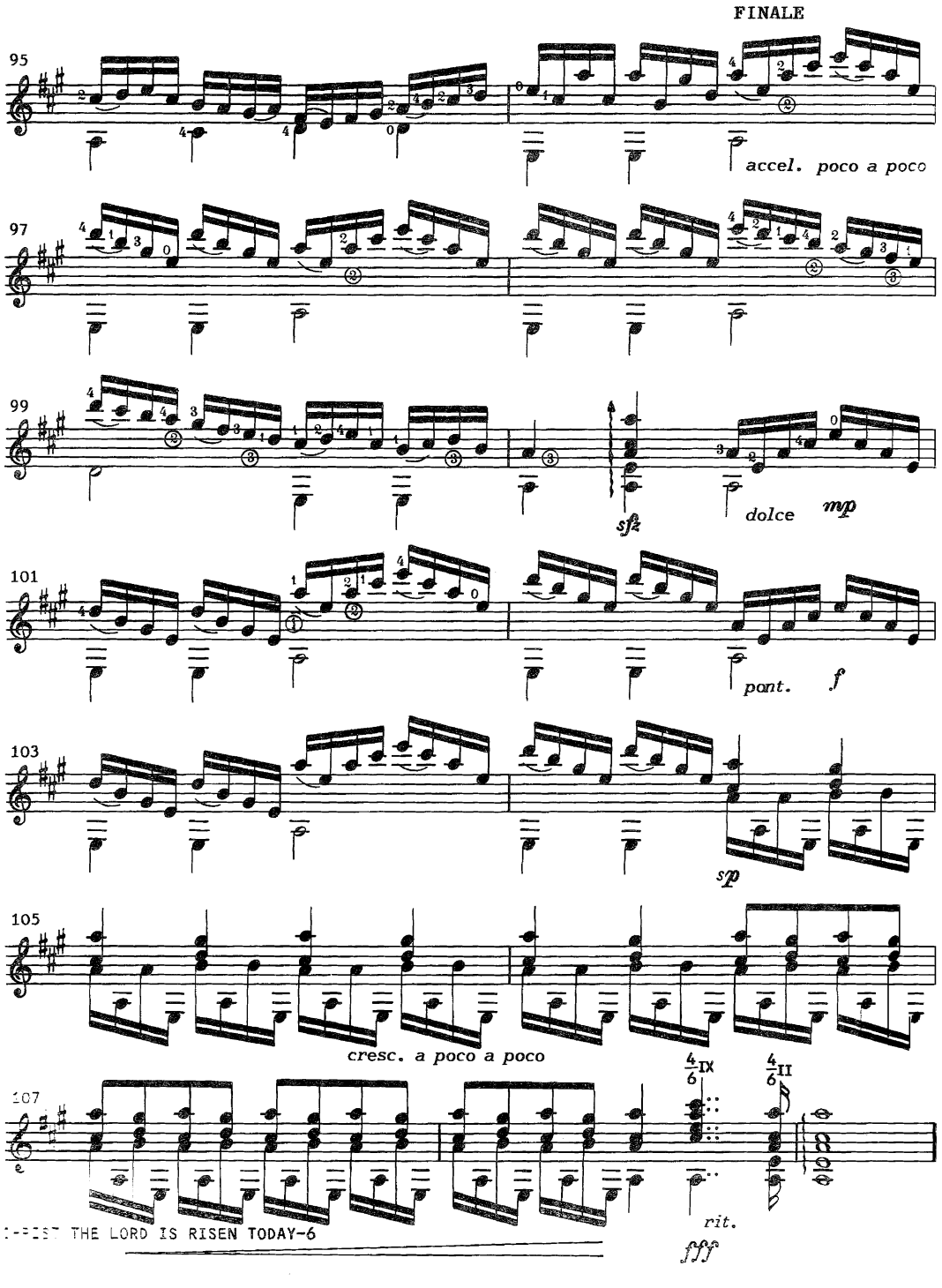

45
47
molto rit.
VAR.3
49
Slowly, with adoration ♩ = 50
53
57
61
piu mosso
VAR. 4
65
Not too fast ♩= 80
CHRIST THE LORD IS RISEN TODAY-3



CHRIST THE LORD IS RISEN TODAY-4

VAR.5



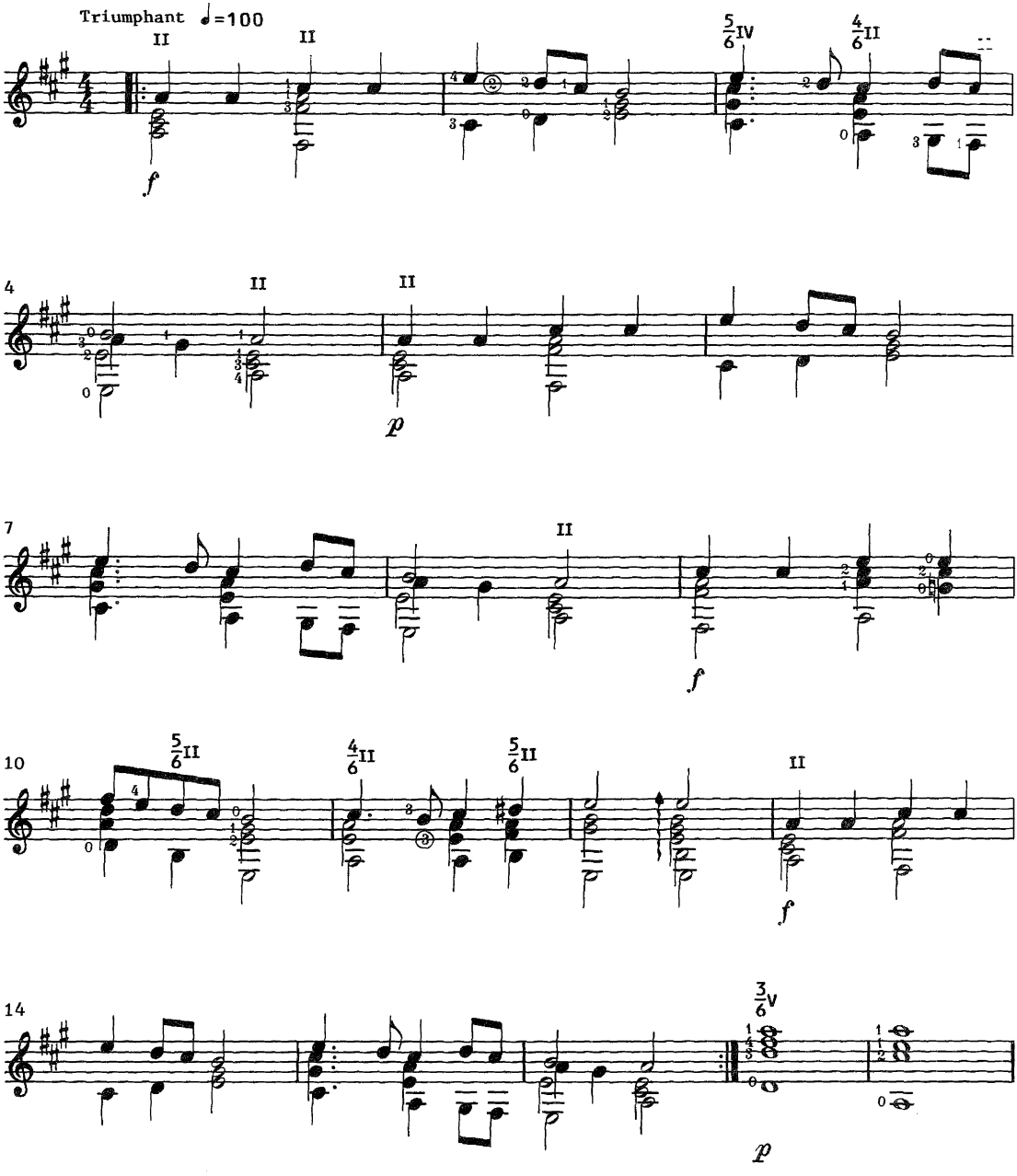

FINALE
95
accel. poco a poco
97
99
sfz
dolce
mp
101
pont.
f
103
sp
105
cresc. a poco a poco
107
rit.
fff
THE LORD IS RISEN TODAY-6

CHRIST THE LORD IS RISEN TODAY

(Alternate)

Arranged for the guitar
by Gerard Garno

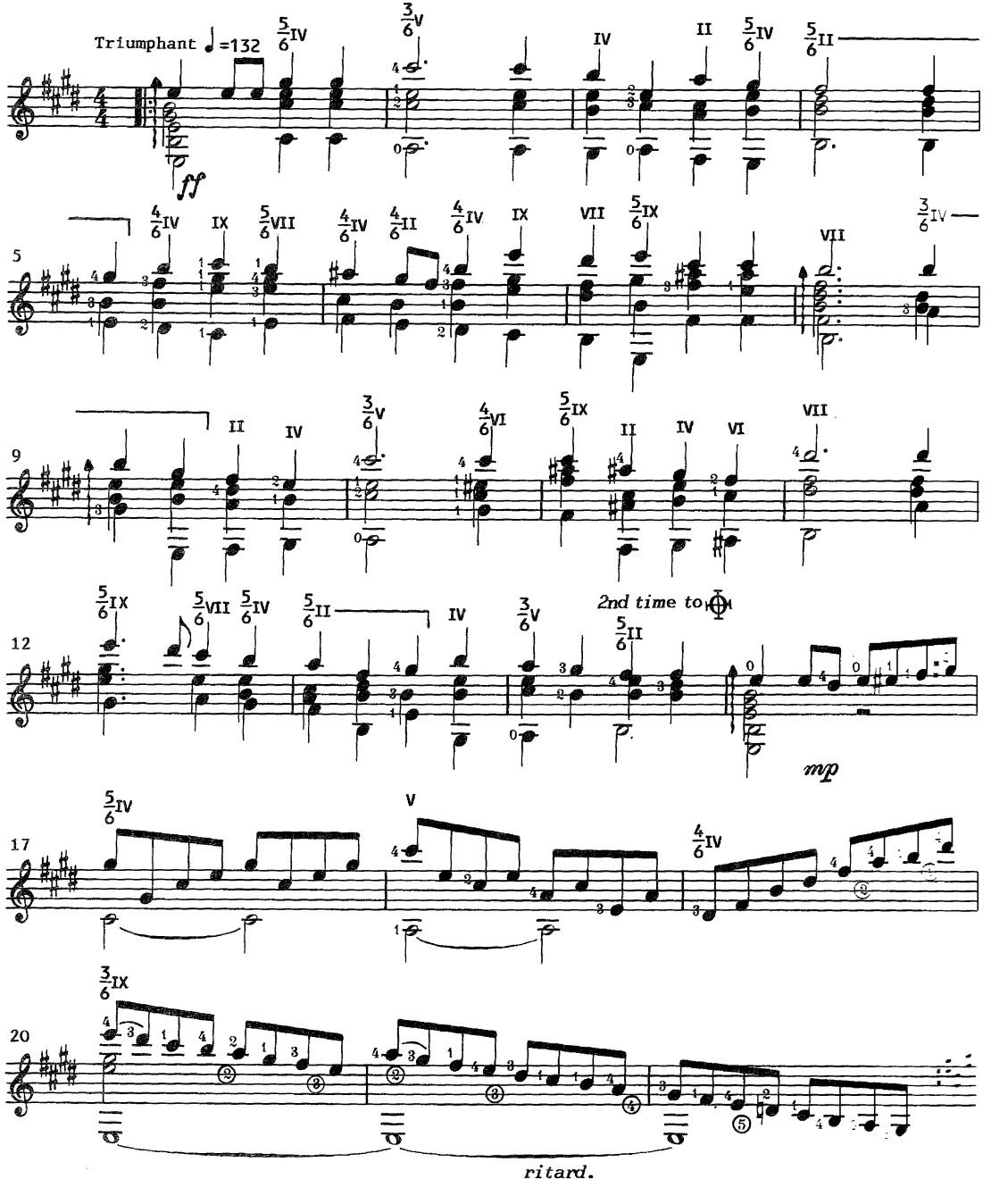
by Robert Williams

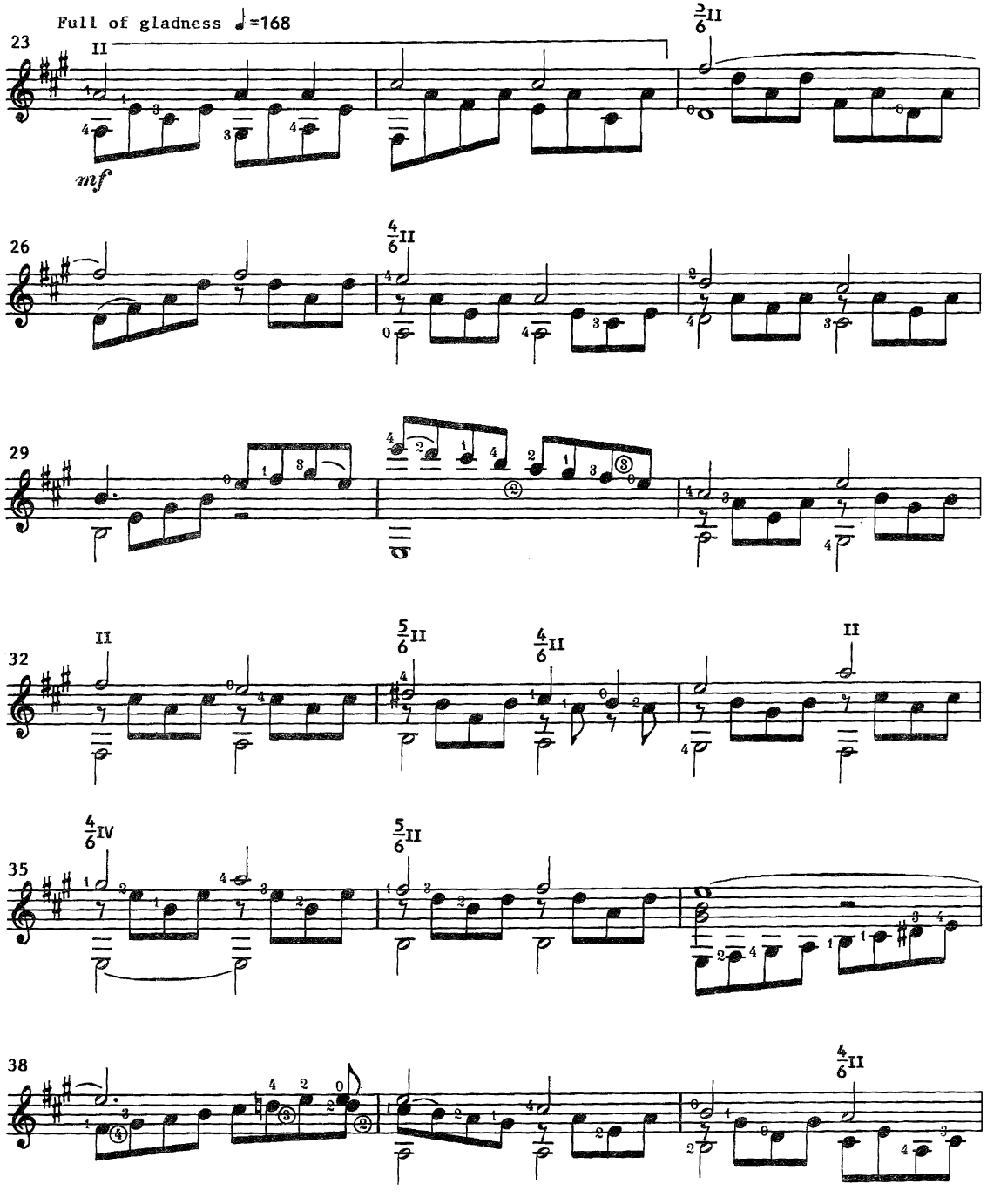


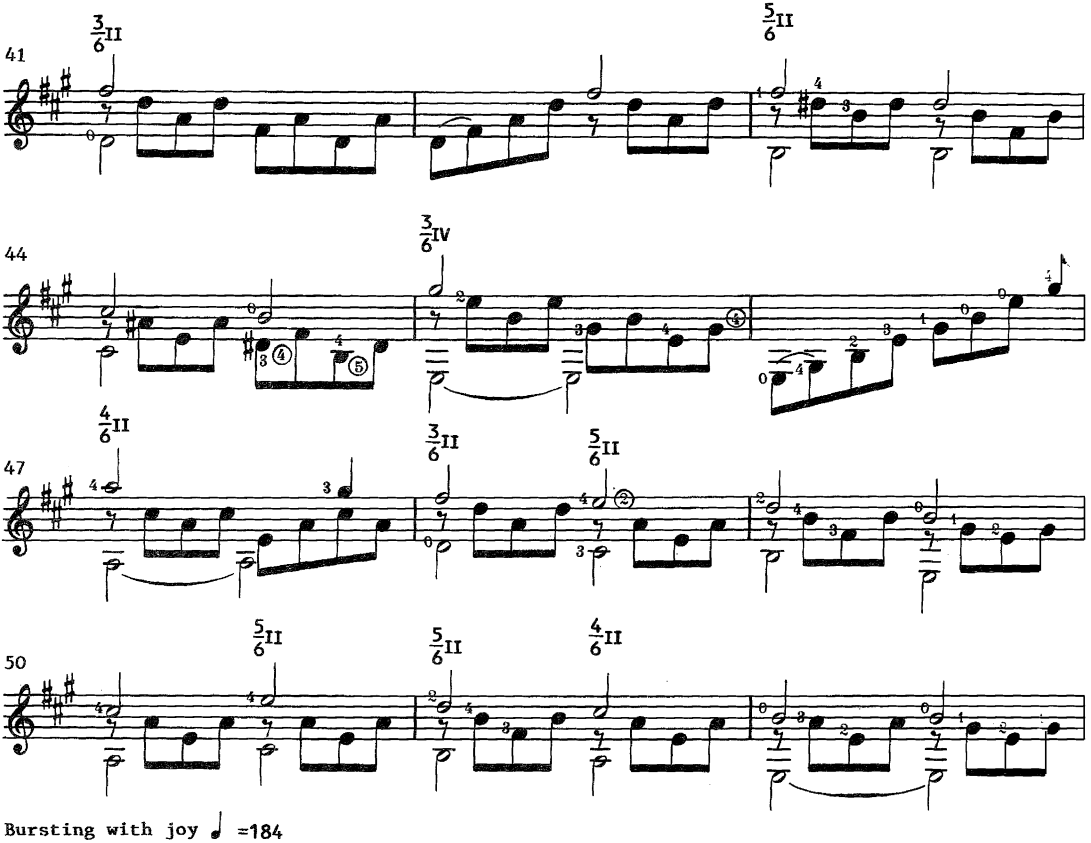
CROWN HIM WITH MANY CROWNS

Arranged for the guitar
by Gerard Garno

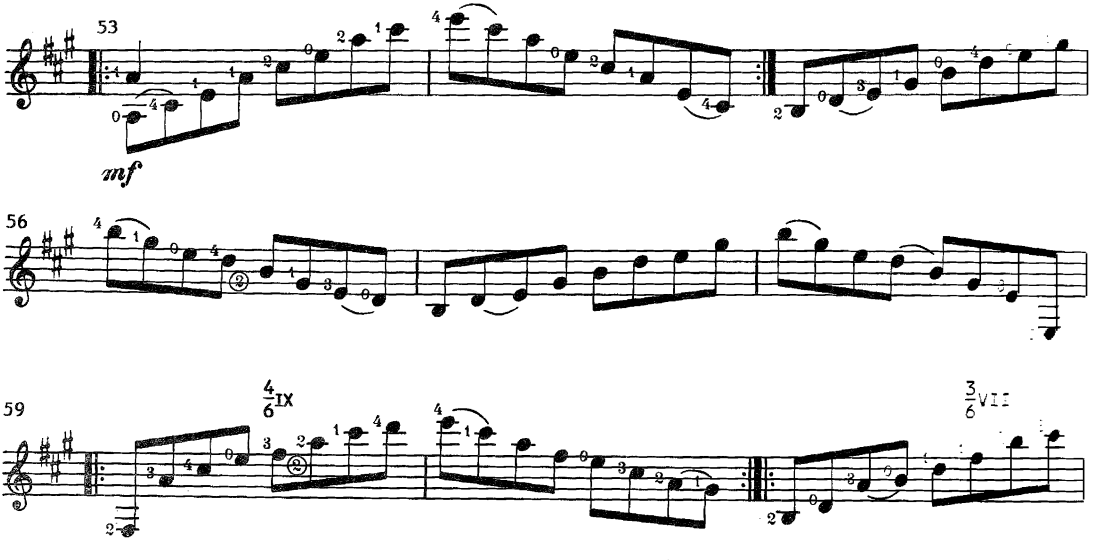
by George J. Elvy

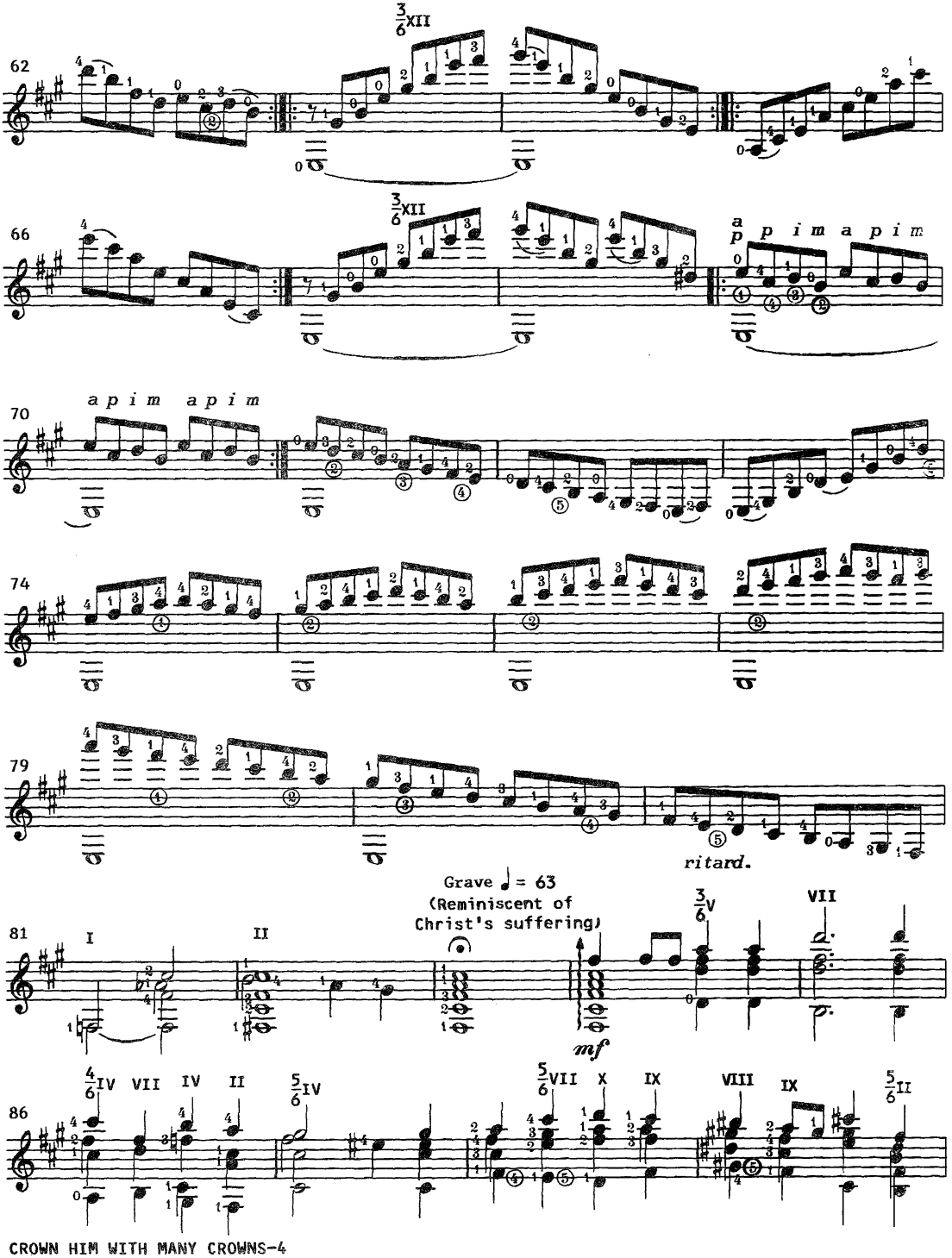



Full of gladness ♩=168
23
26
29
32
35
38
mf

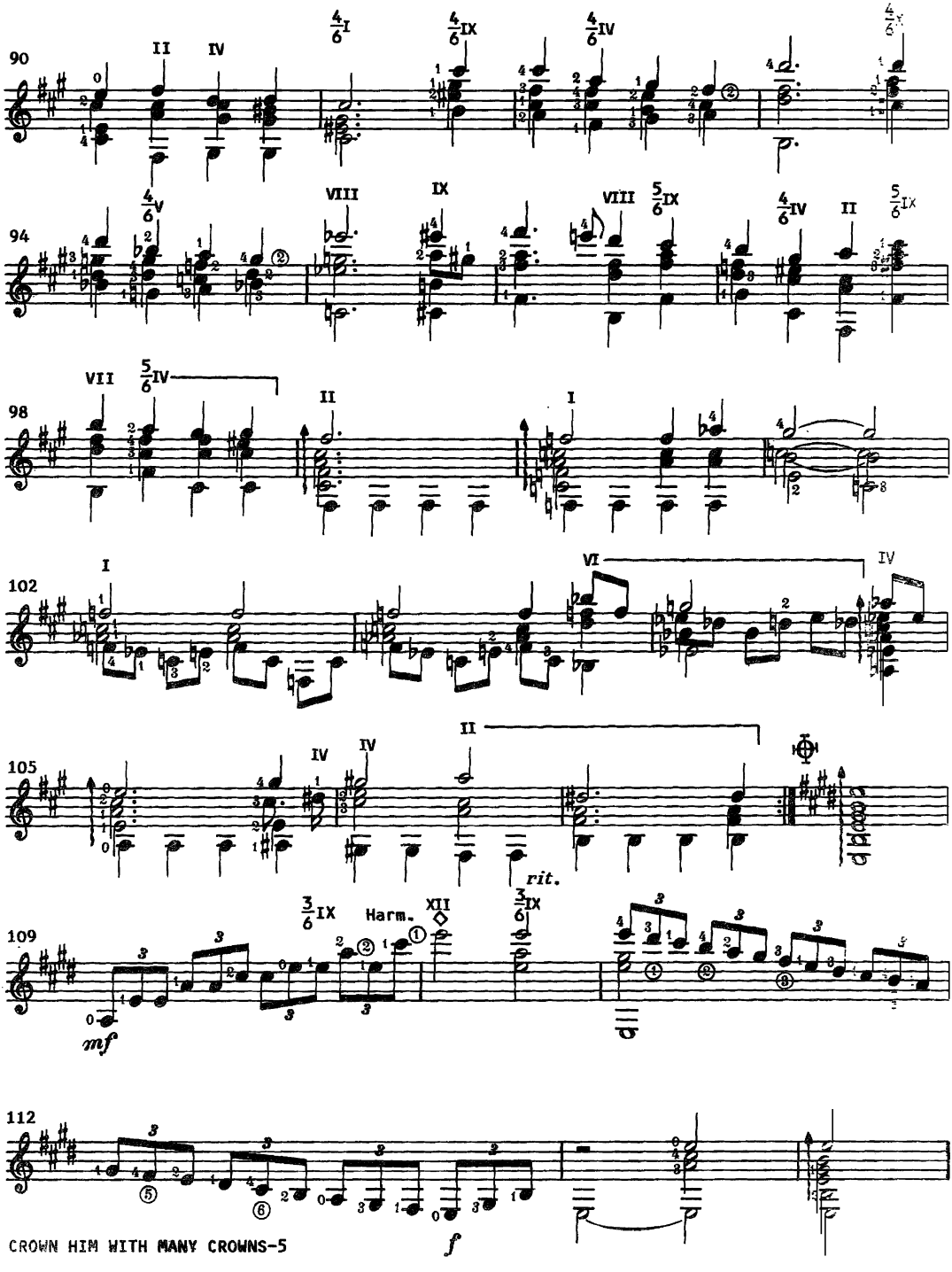


Bursting with joy ♩ =184





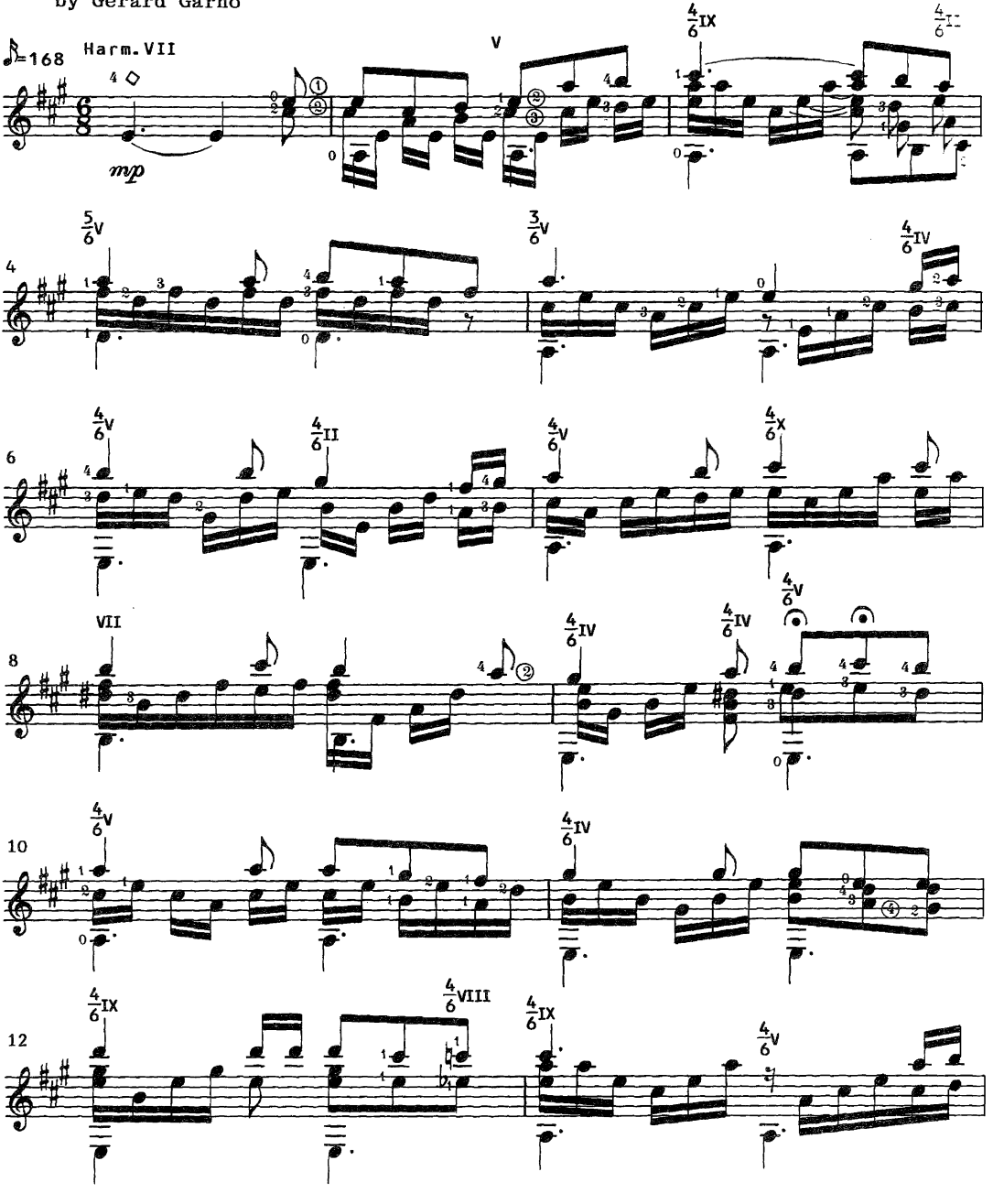
CROWN HIM WITH MANY CROWNS-4

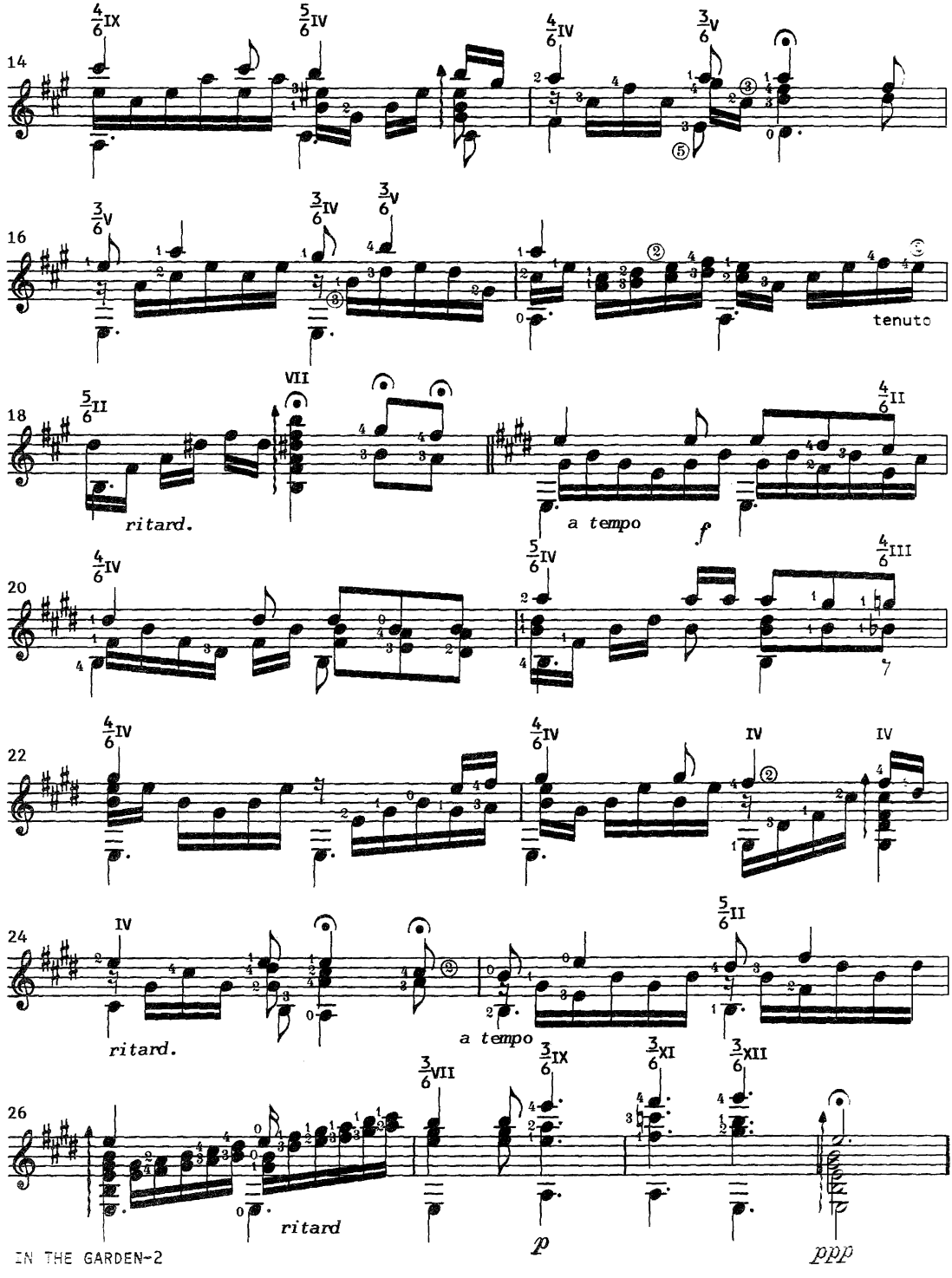

90
94
98
102
105
109
112
rit.
Harm.
mf
f

IN THE GARDEN

Arranged for the guitar
by Gerard Garno

by C. Austin Miles




14
16
tenuto
18
ritard.
a tempo
f
20
22
24
ritard.
a tempo
26
ritard
p
ppp

Pentecost

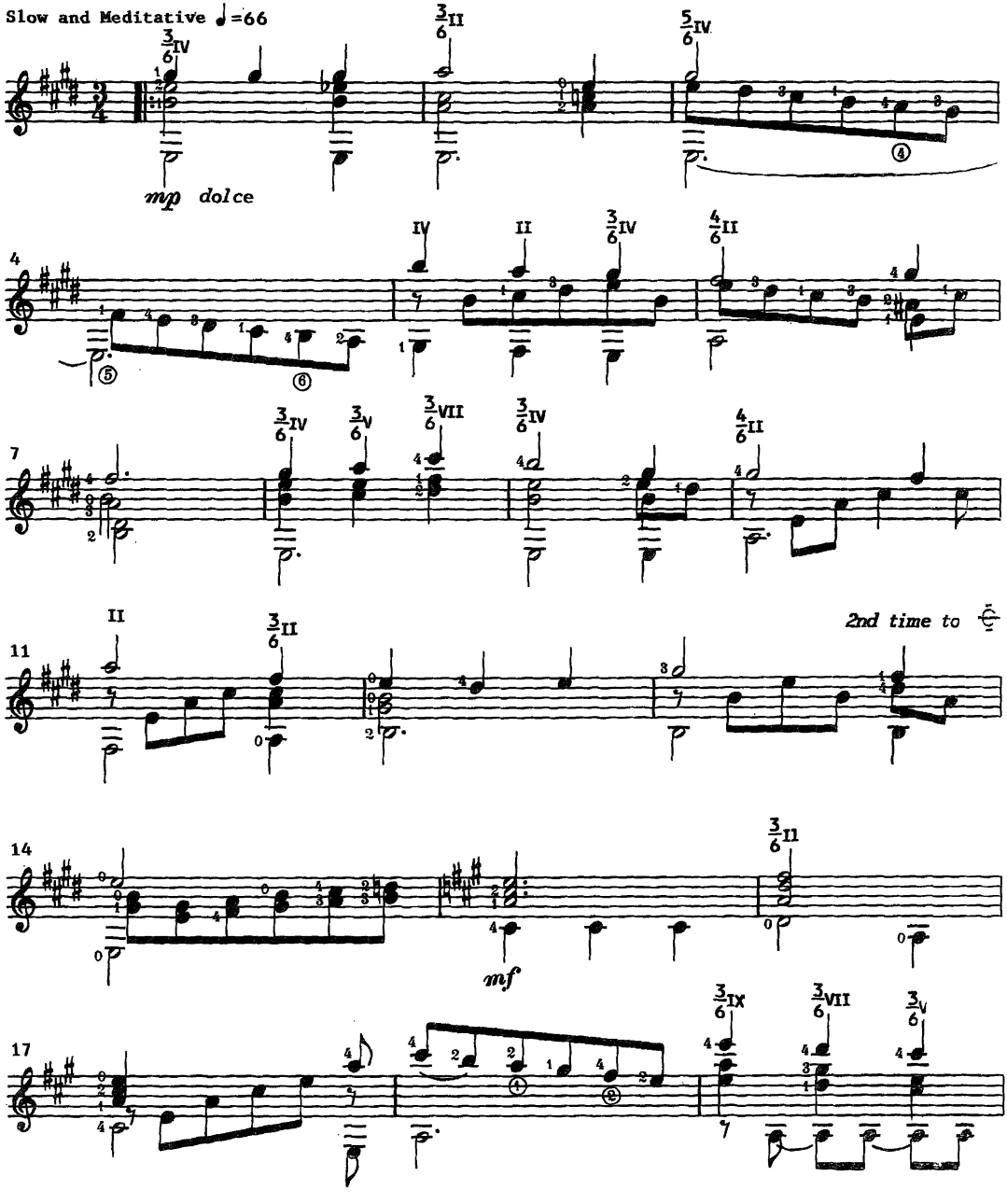
"But you will receive power when the Holy Spirit comes on you; and you will be my witnesses in Jerusalem, and in all Judea and Samaria, and to the ends of the earth."

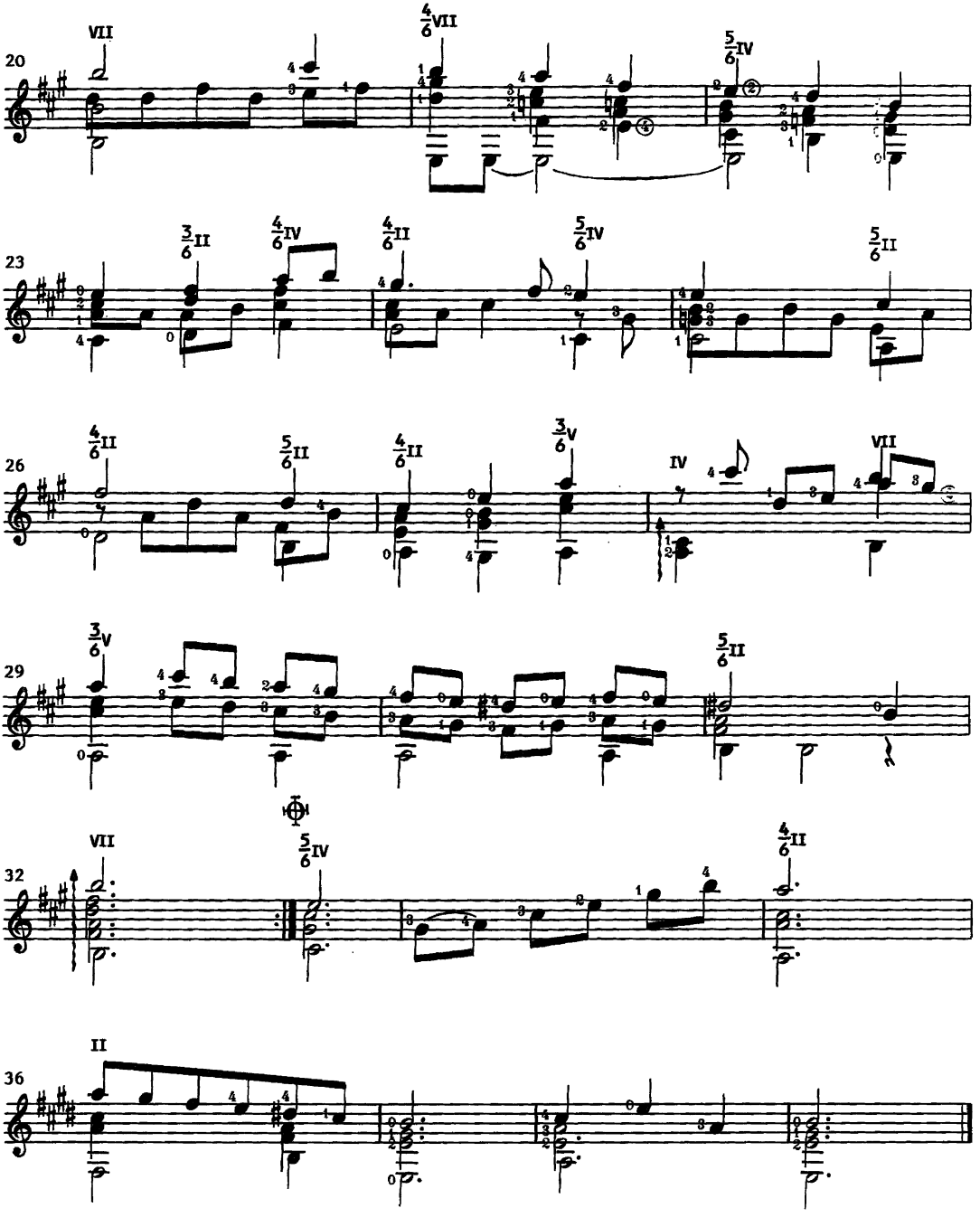
-Acts 1:8 (N.I.V)

BREATHE ON ME BREATH OF GOD

Arranged for the guitar
by Gerard Garno

by Robert Jackson

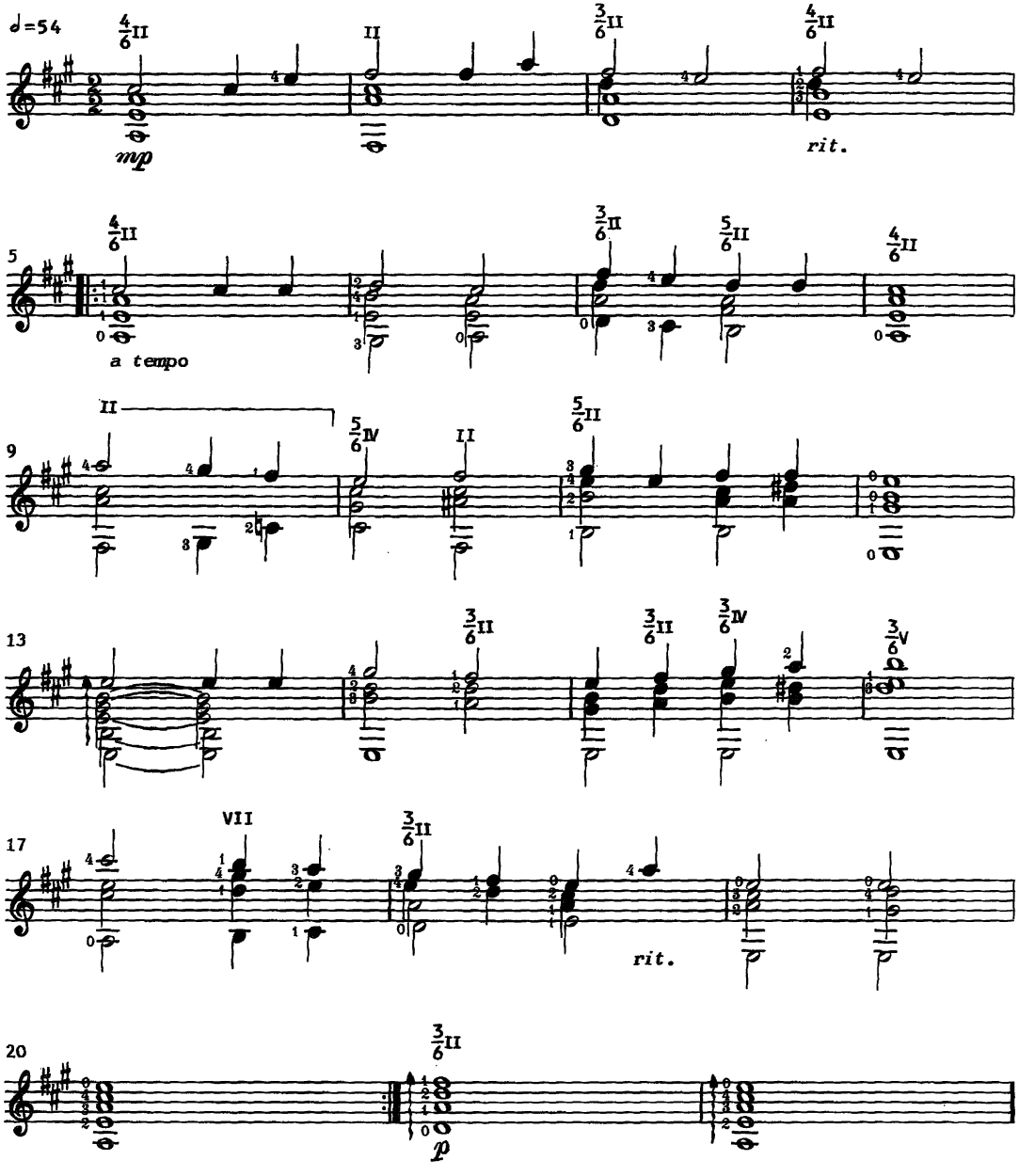



20
23
26
29
32
36

SPIRIT OF GOD DESCEND UPON MY HEART

Arranged for the guitar
by Gerard Garno

by Frederick C. Atkinson



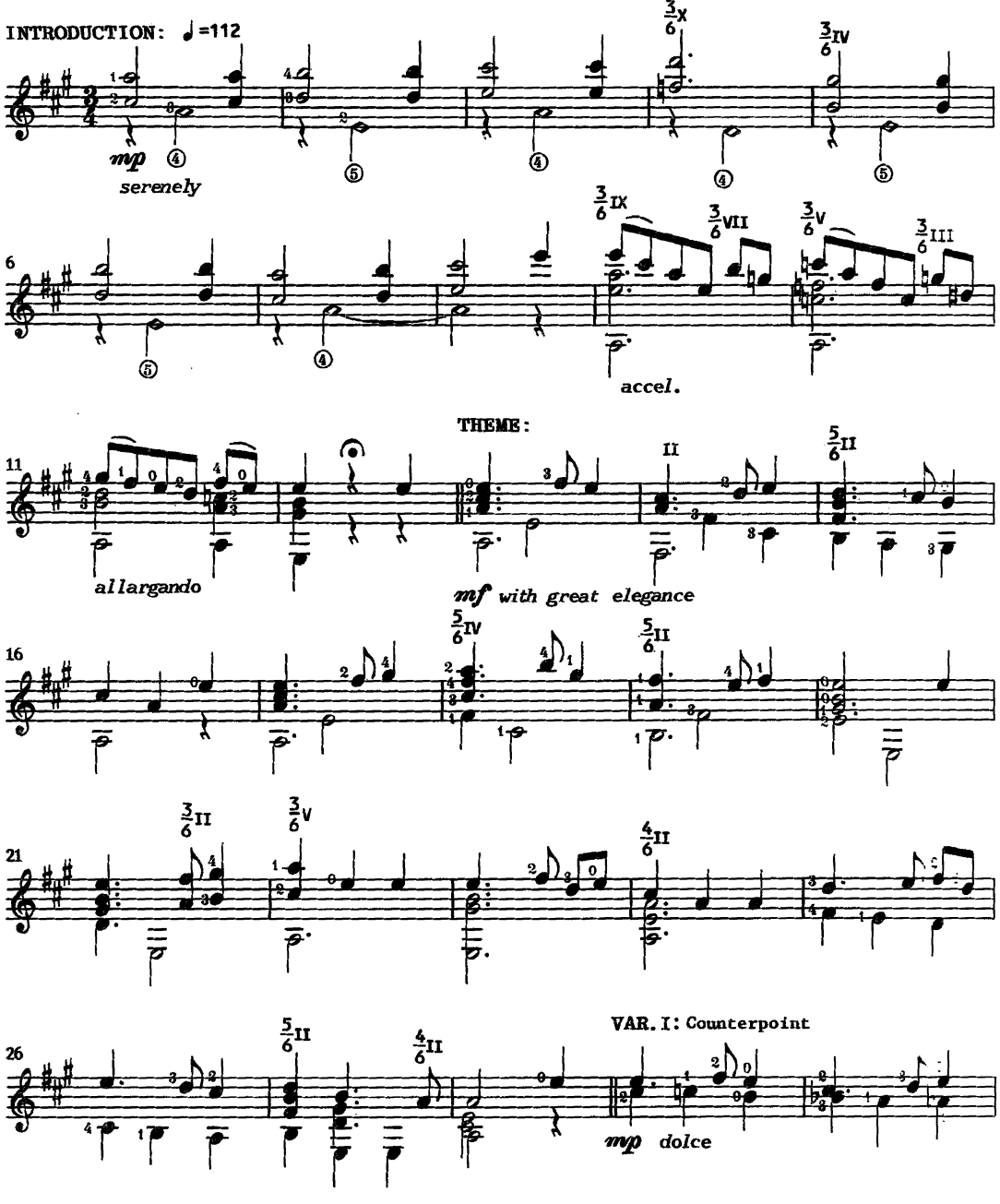
Thanksgiving

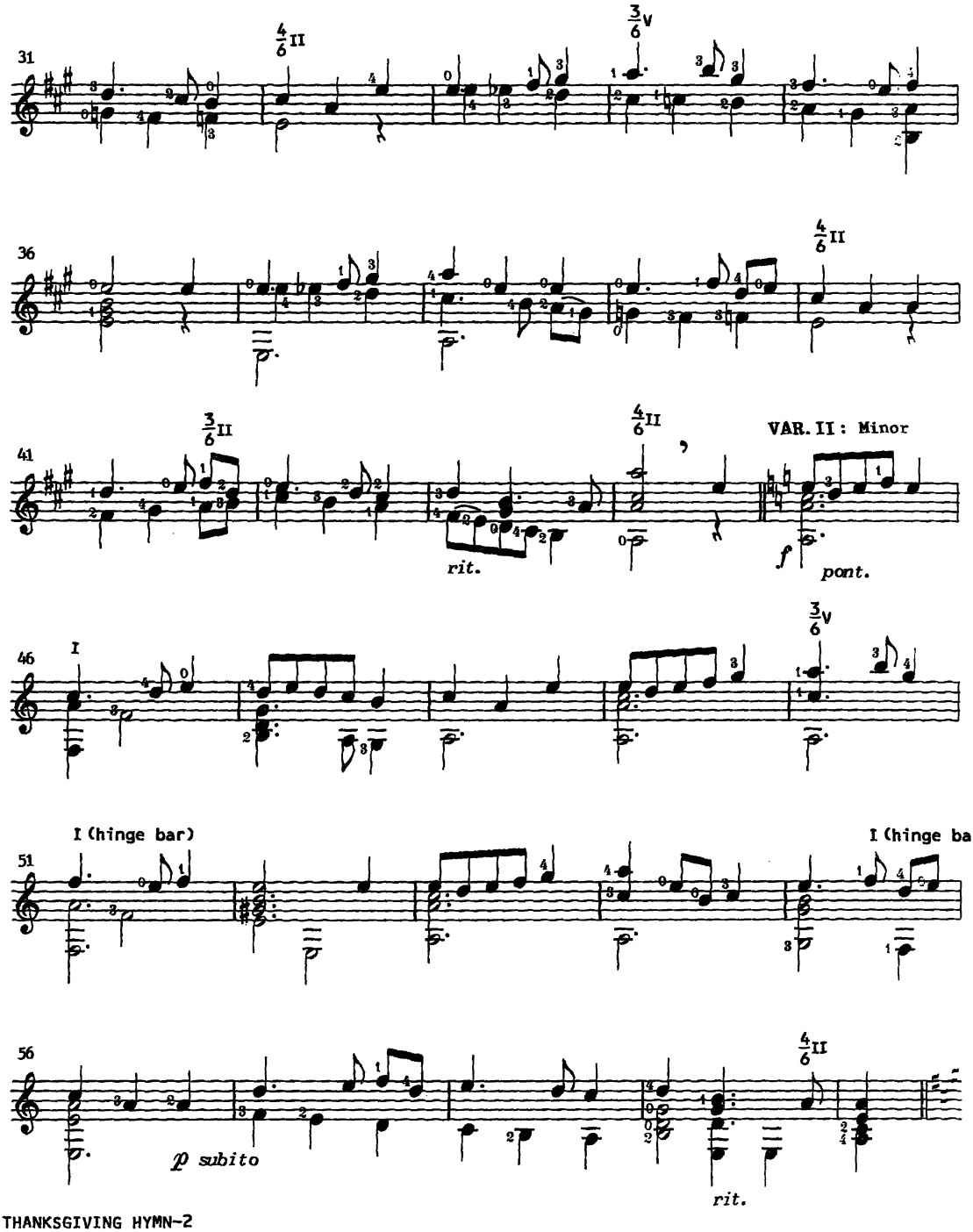
Always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ.
-Ephesians 5:20 (N.I.V)

THANKSGIVING HYMN

Arranged for the guitar
by Ken Hummer

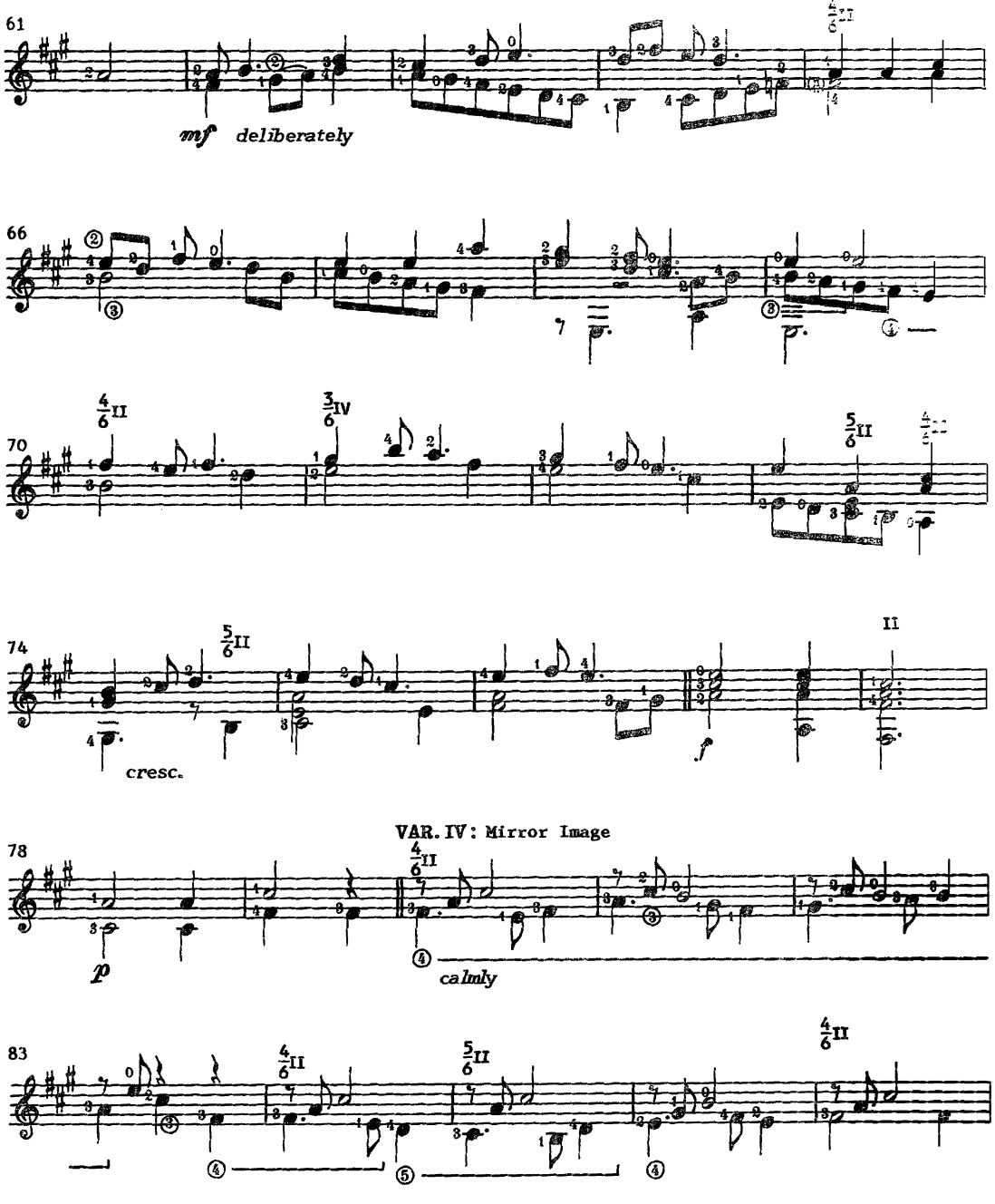
by Edward Kremser



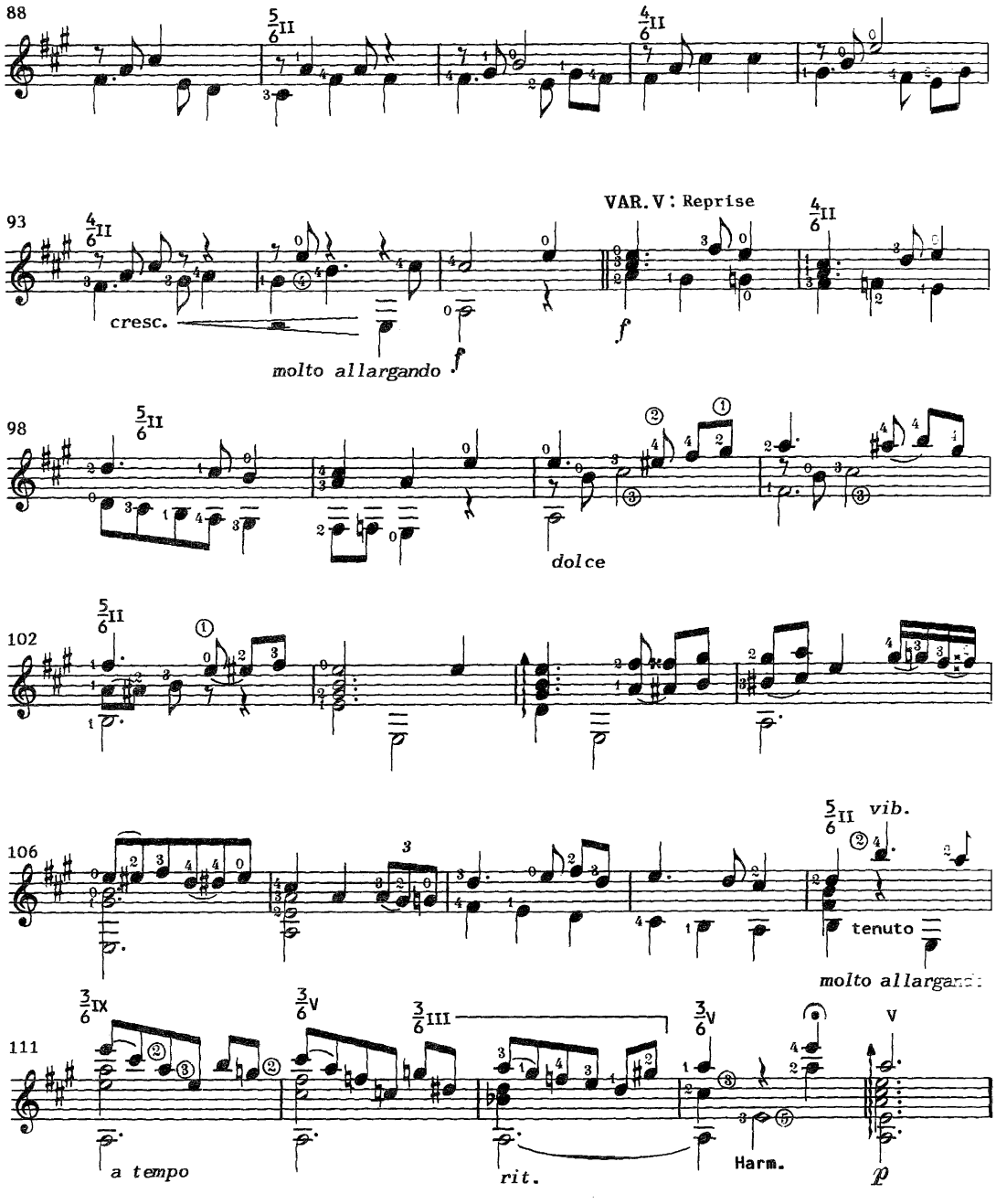


THANKSGIVING HYMN-2

VAR. III: Reverse



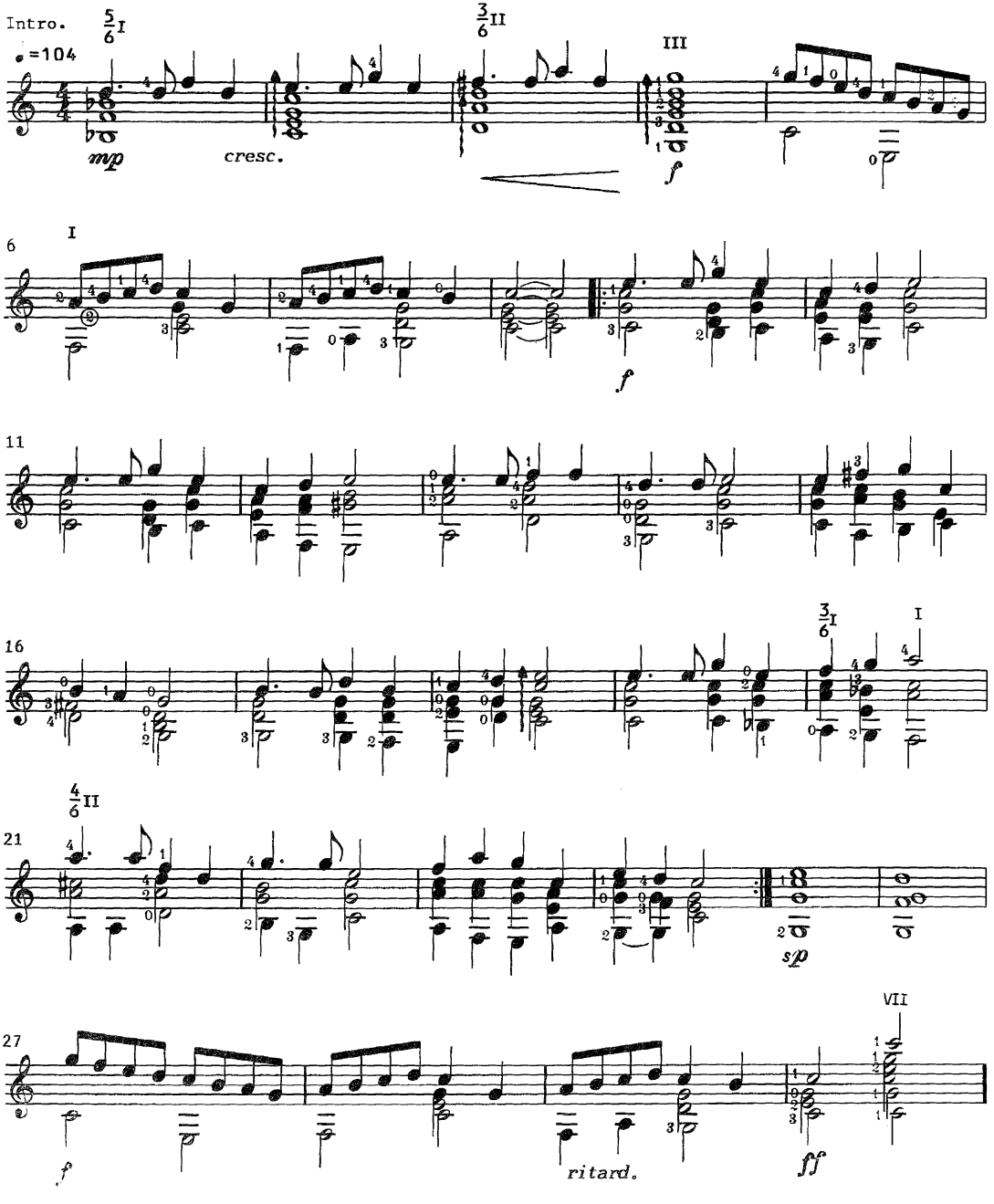
THANKSGIVING HYMN-3


88
93
VAR. V : Reprise
cresc.
molto allargando
f
98
dolce
102
106
vib.
tenuto
molto allargando
111
a tempo
rit.
Harm.
V
p

COME YE THANKFUL PEOPLE COME

Arranged for the guitar
by Gerard Garno

by George J. Elvey



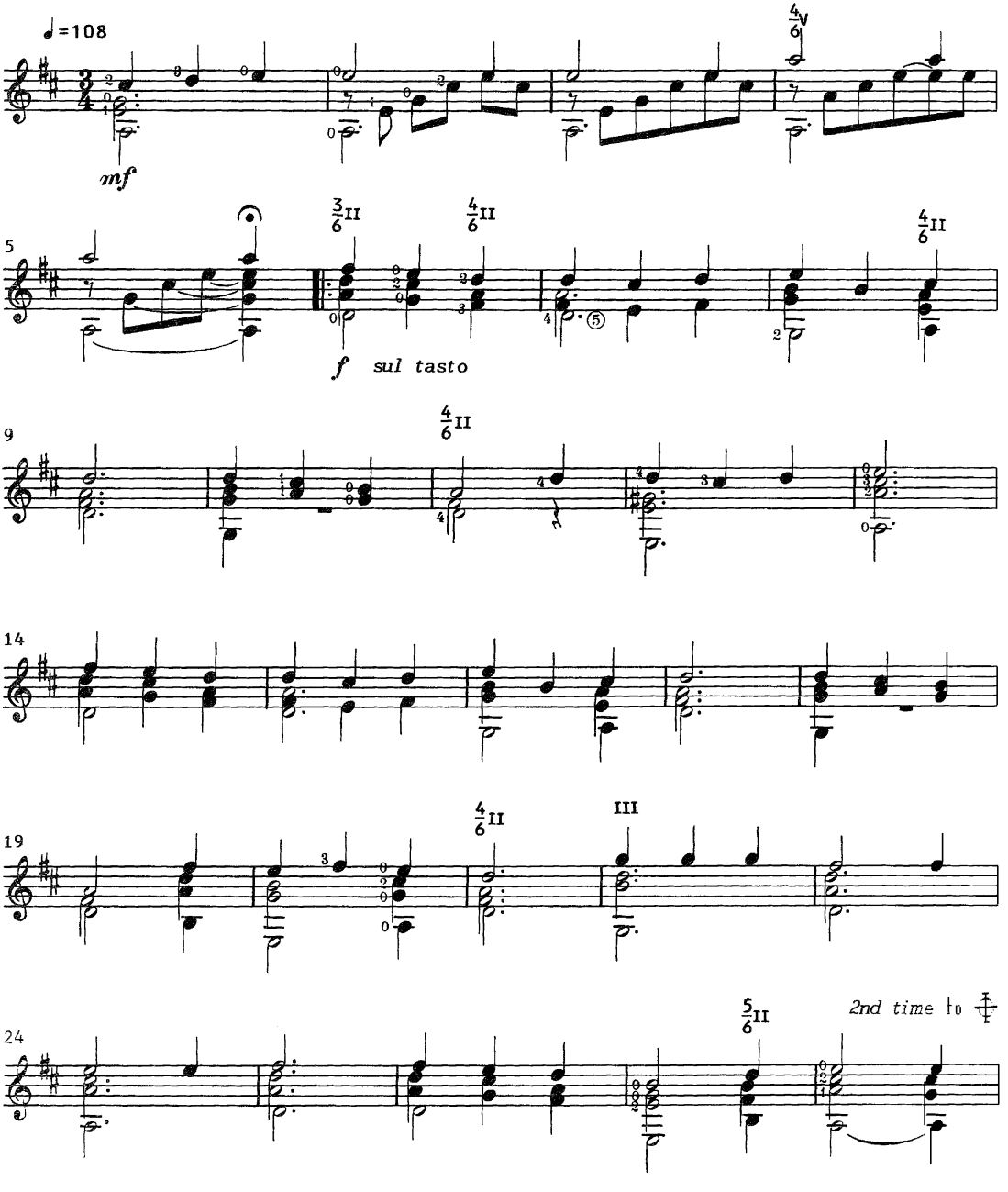
Patriotic

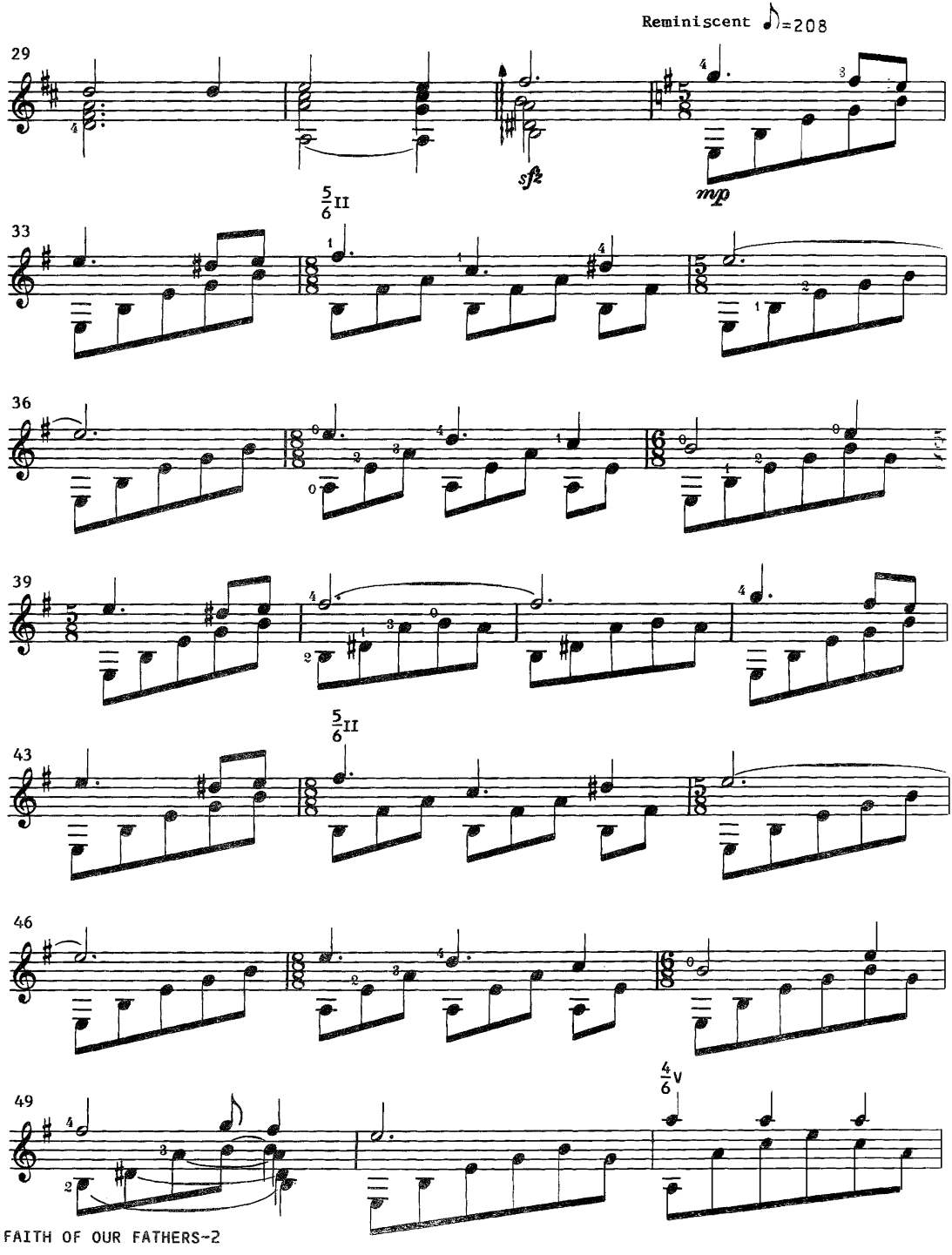
I urge, then, first of all, that requests, prayers,
intertcession and thanksgiving be made for
everyone - for kings and all those in authority,
that we may live peaceful and quiet lives
in all godliness and holiness.
-1. Timothy 2:1-2 (N.I.V.)

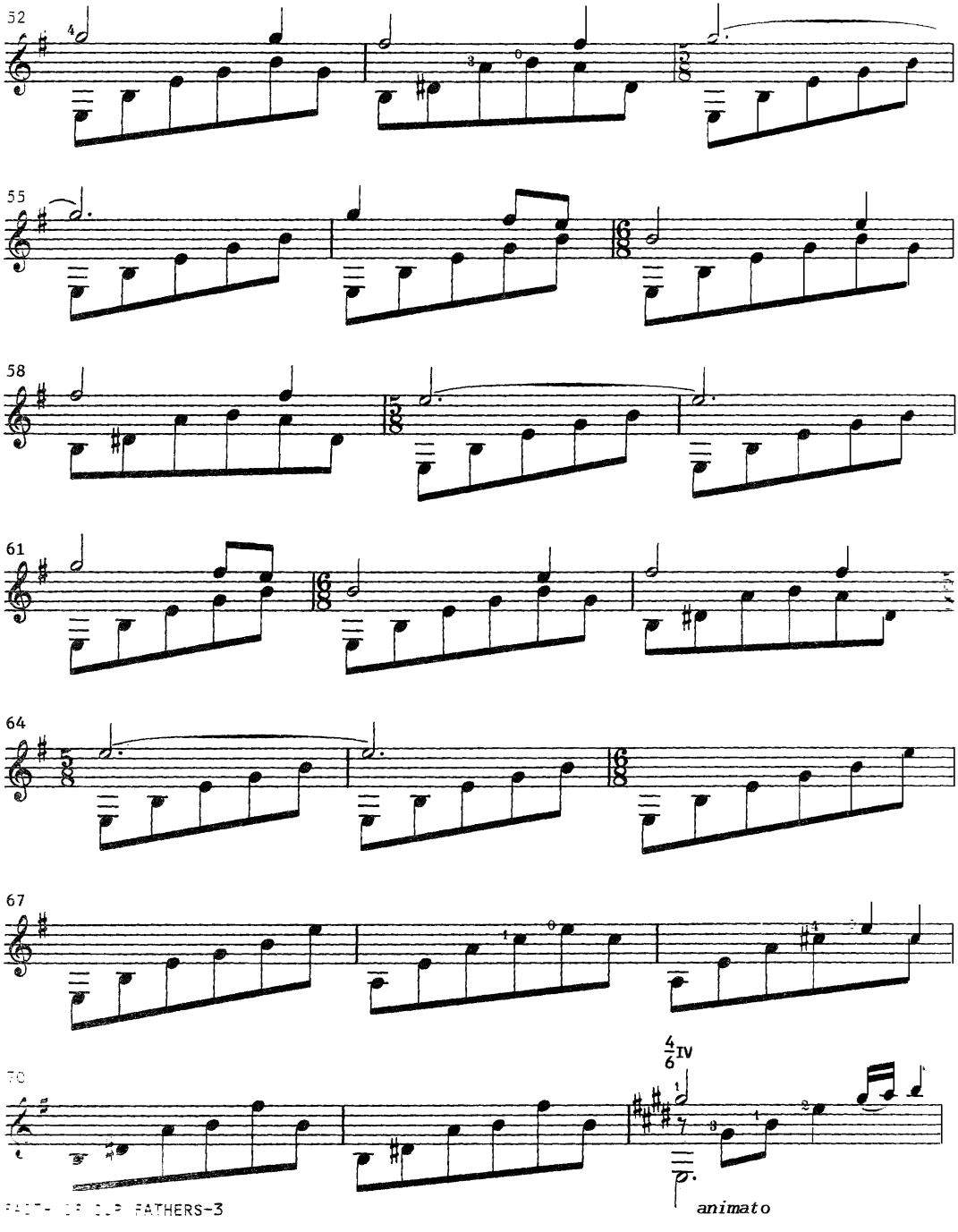
FAITH OF OUR FATHERS

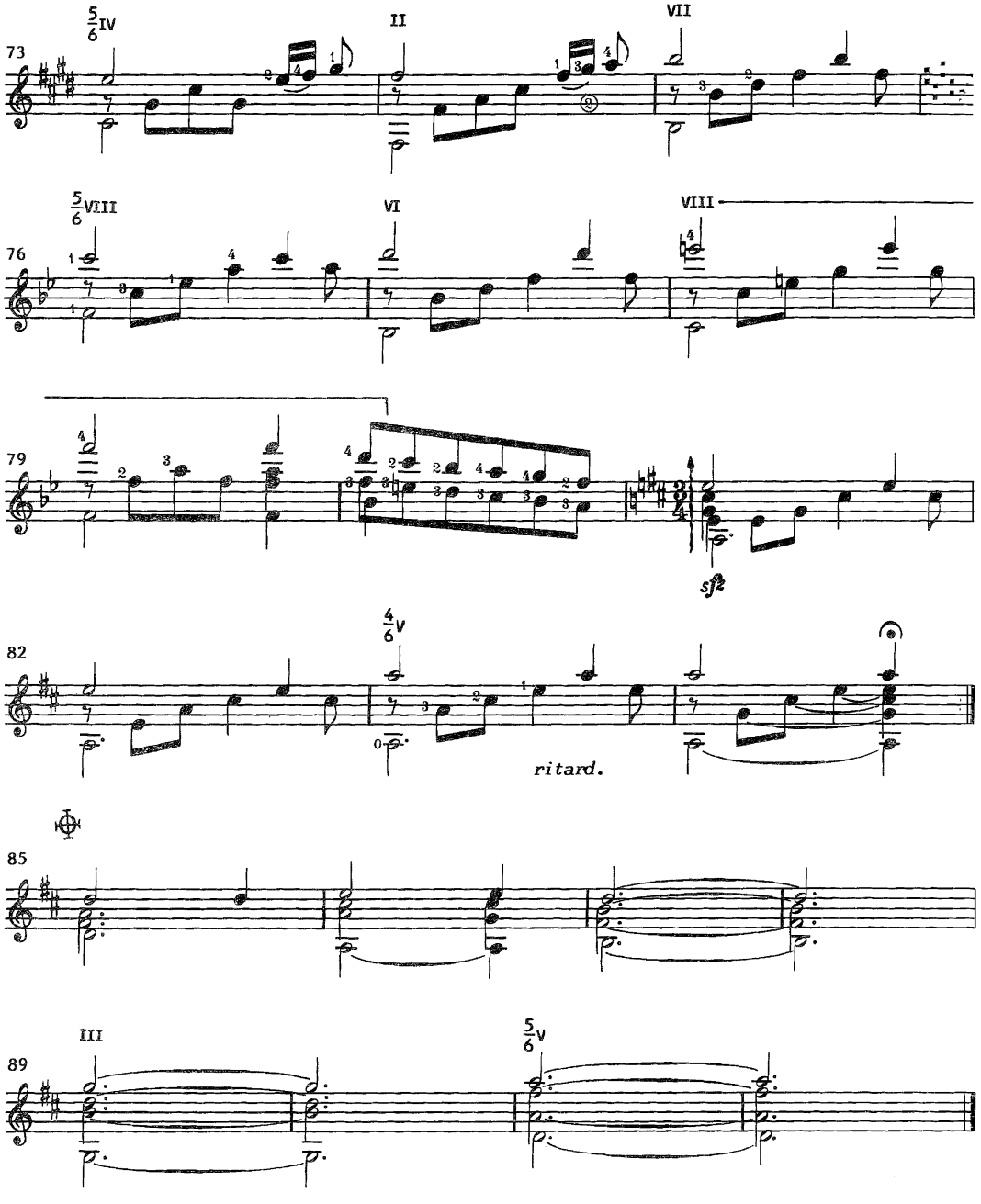
Arranged for the guitar
by Gerard Garno

by Henri F. Hemy




Reminiscent ♪=208
29
sfz
mp
33
36
39
43
46
49
FAITH OF OUR FATHERS-2


52
55
58
61
64
67
70
4/6 IV
animato

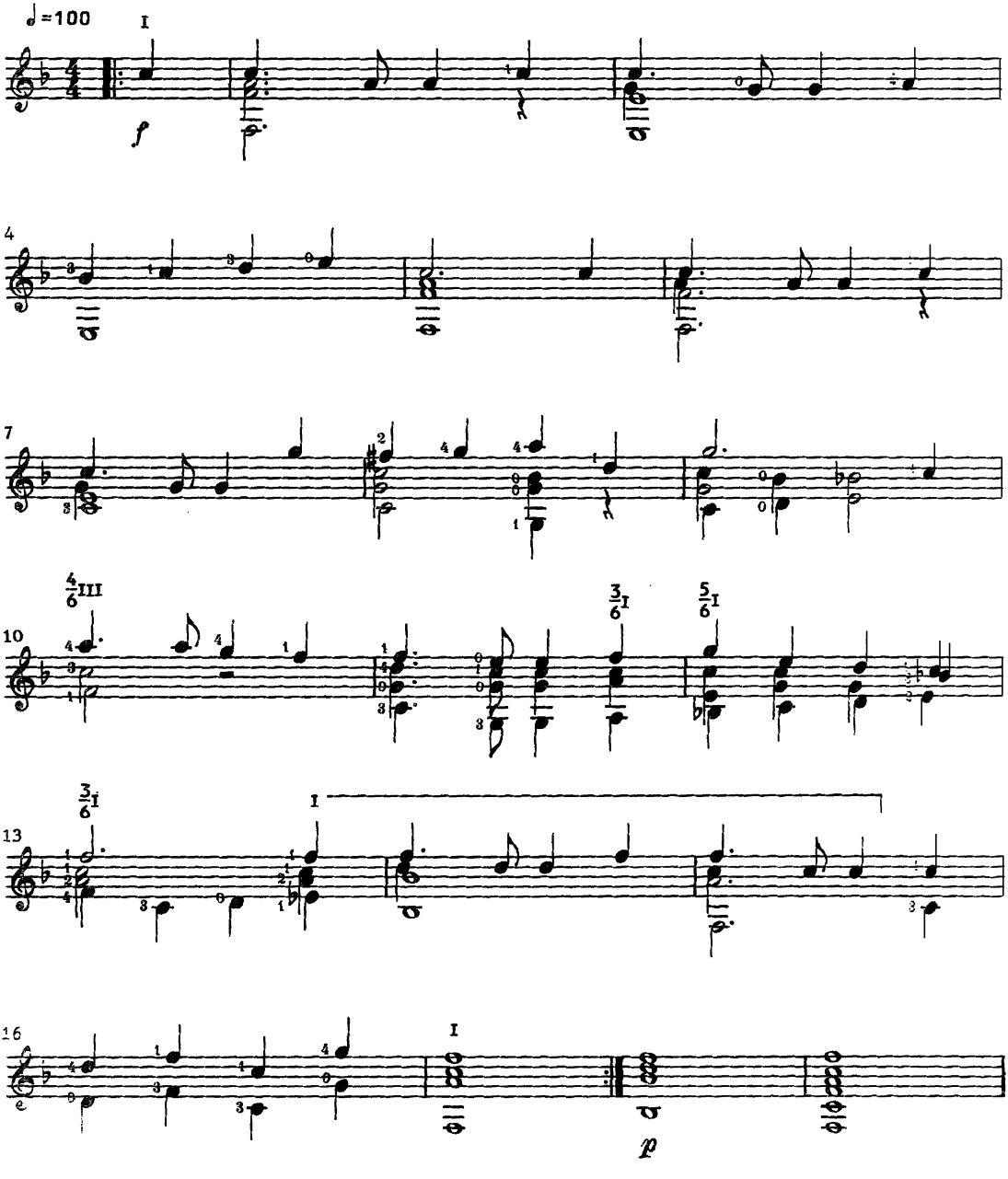


FAITH OF OUR FATHERS—4

AMERICA THE BEAUTIFUL

Arranged for the guitar
by Gerard Garno

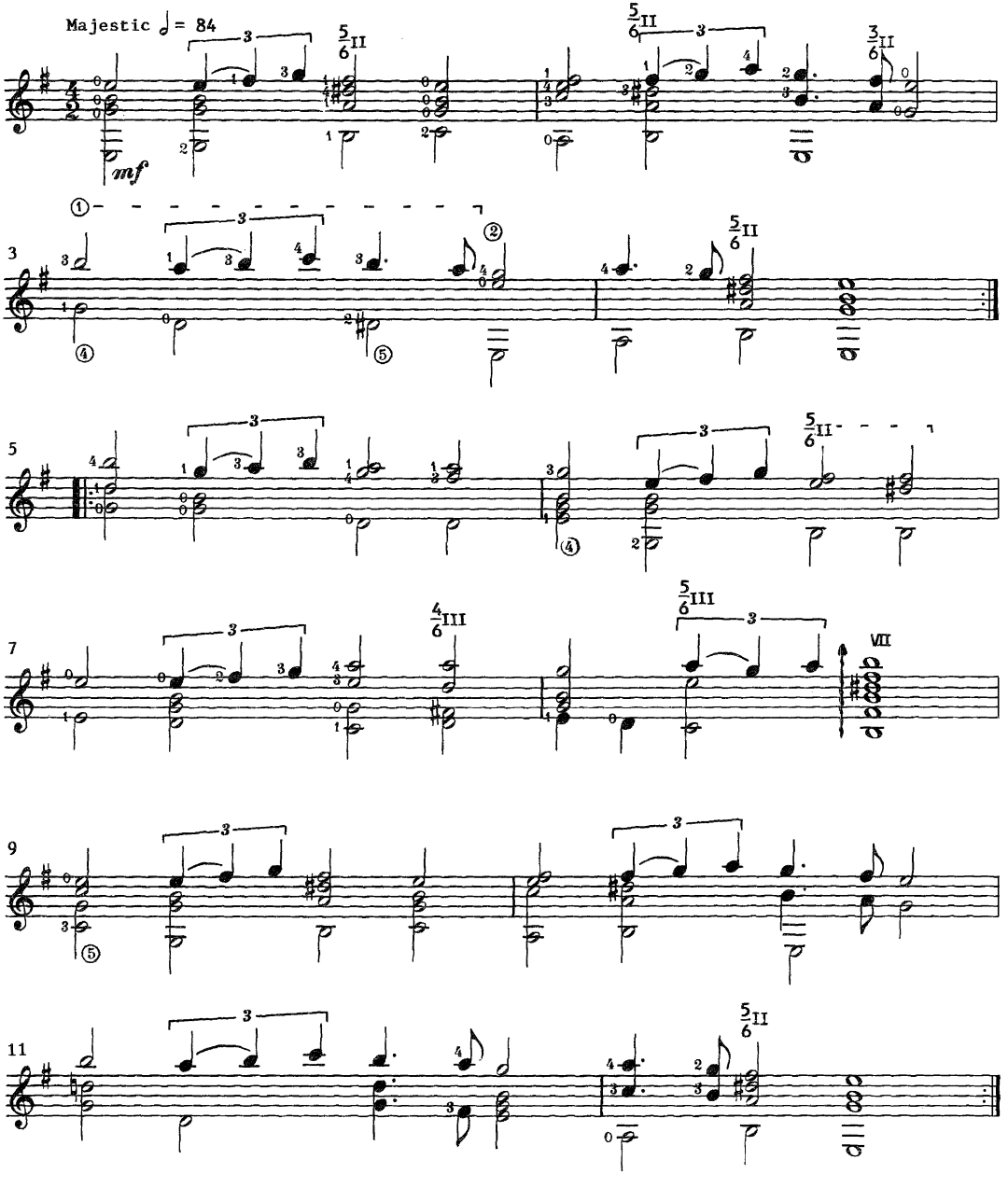
by Samuel A. Ward

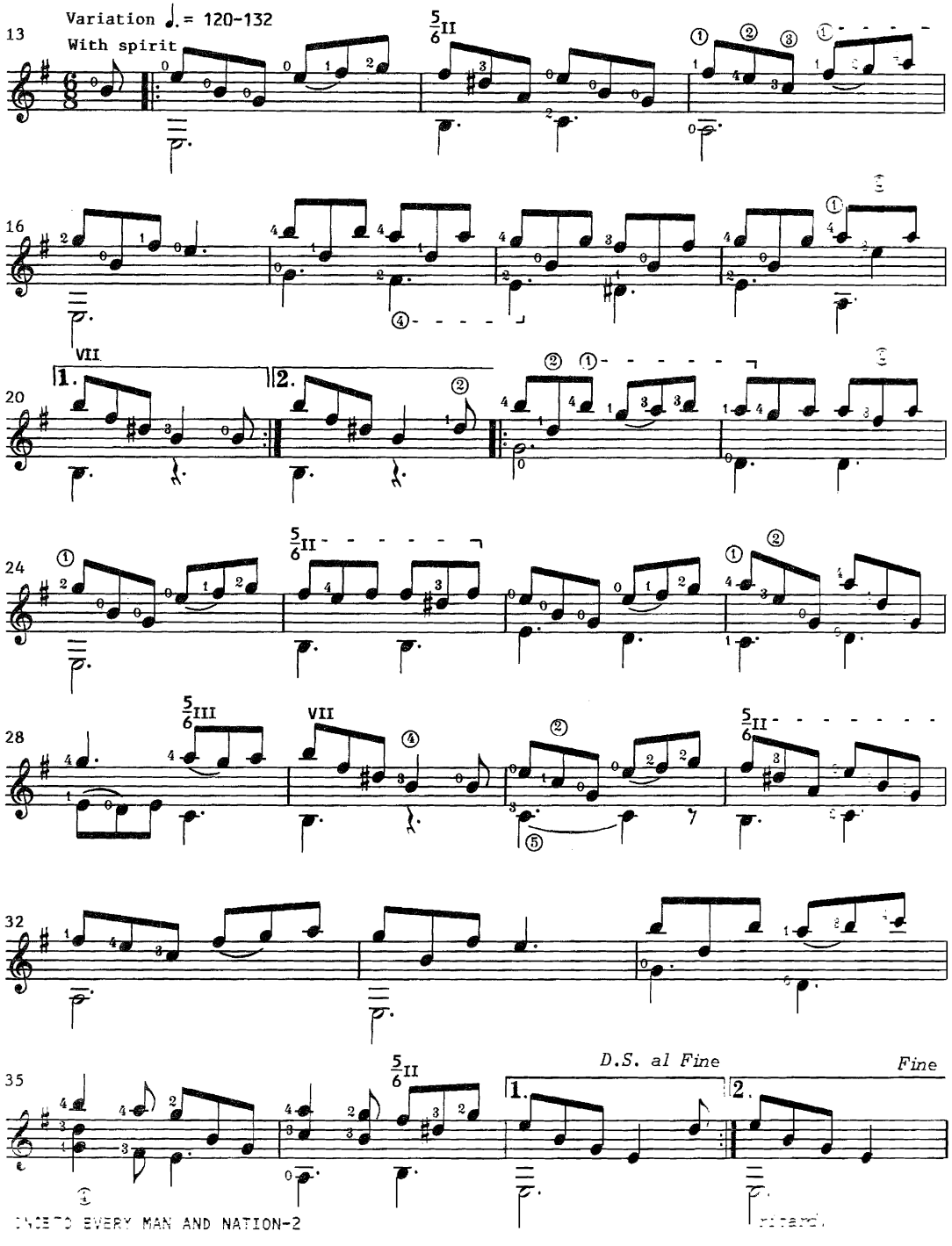


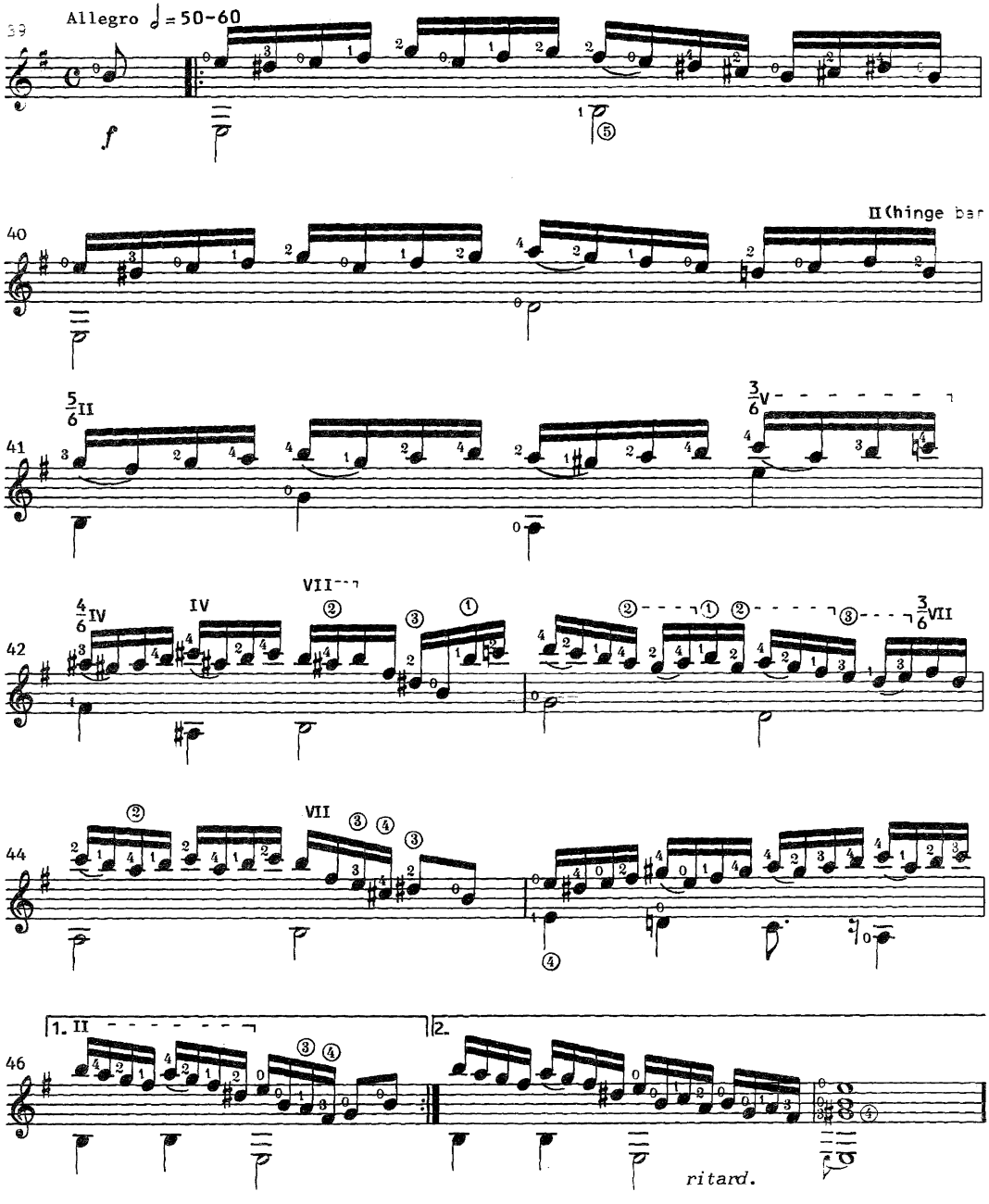
ONCE TO EVERY MAN AND NATION

Arranged for the guitar
by Benjamin Bolt

by Thomas J. Williams




Variation ♩. = 120-132
With spirit
D.S. al Fine
Fine
ritard.


39
Allegro ♩= 50-60
f
40
II (hinge bar
41
42
VII
IV
44
VII
46
1. II
2.
ritard.

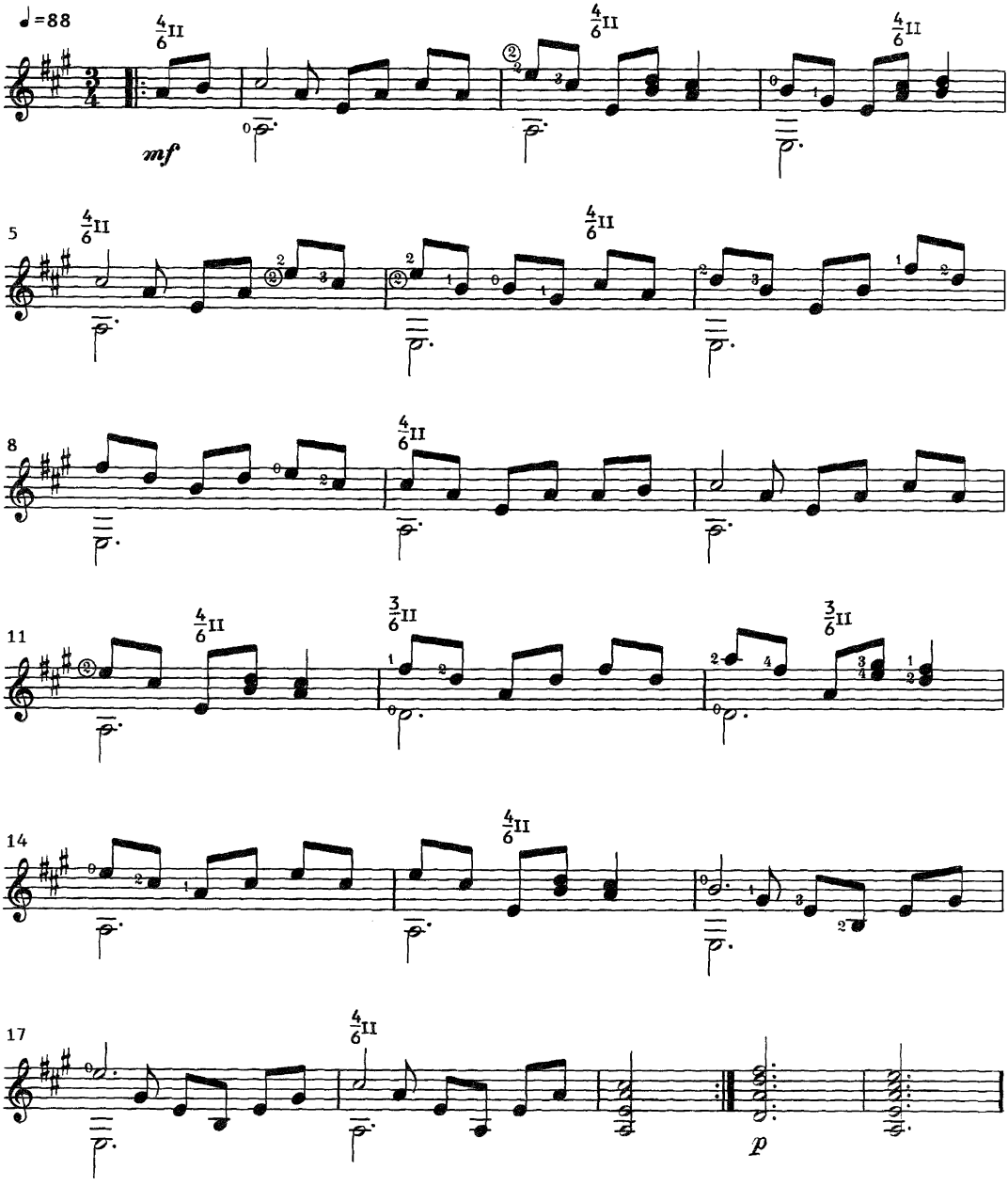
Baptism/Invitation

Whoever believes and is baptized will be saved,
but whoever does not believe will be condemned.
-Mark 16:16 (N.I.V)

JUST AS I AM

Arranged for the guitar
by Gerard Garno

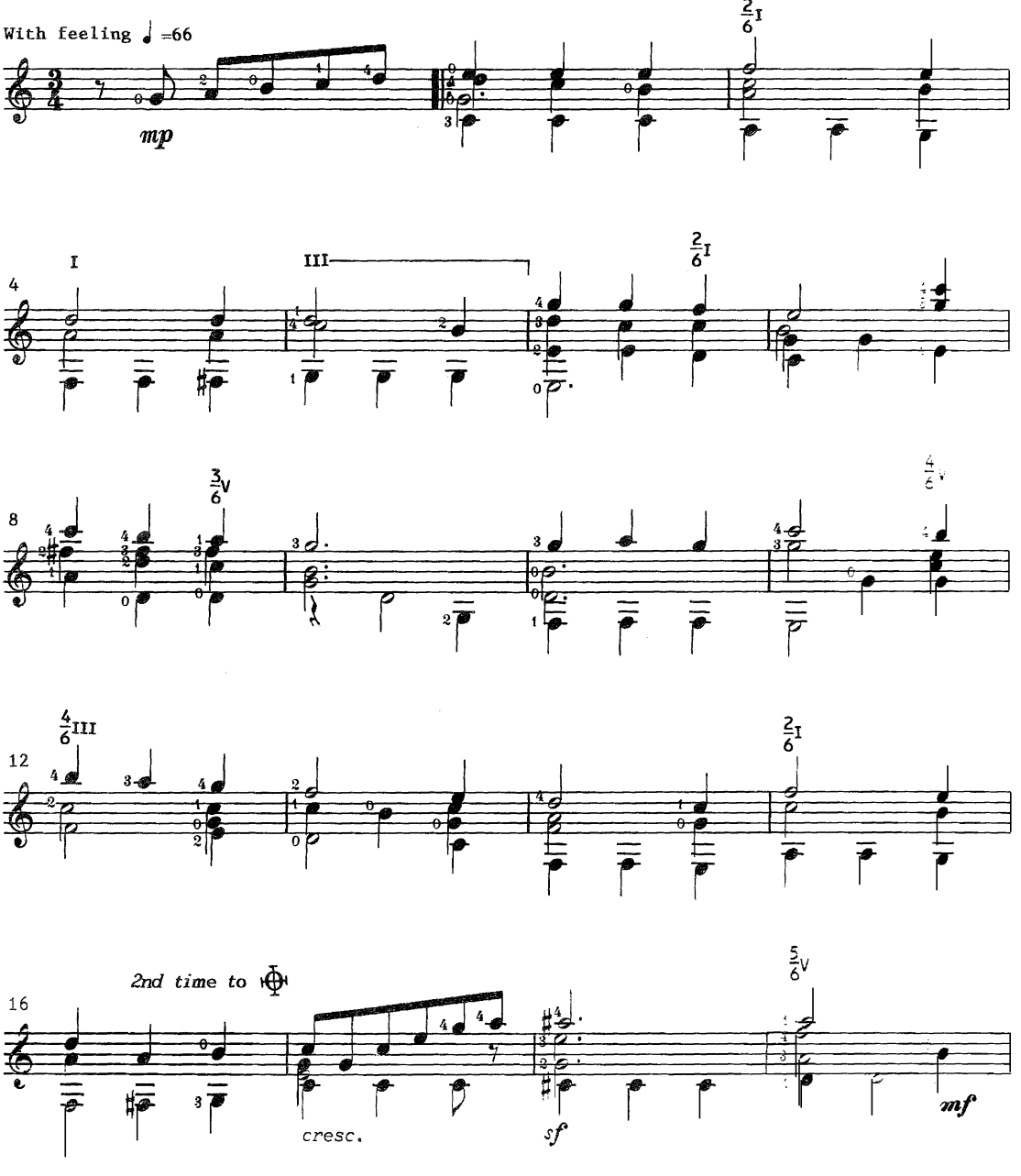
by Charlotte Elliott

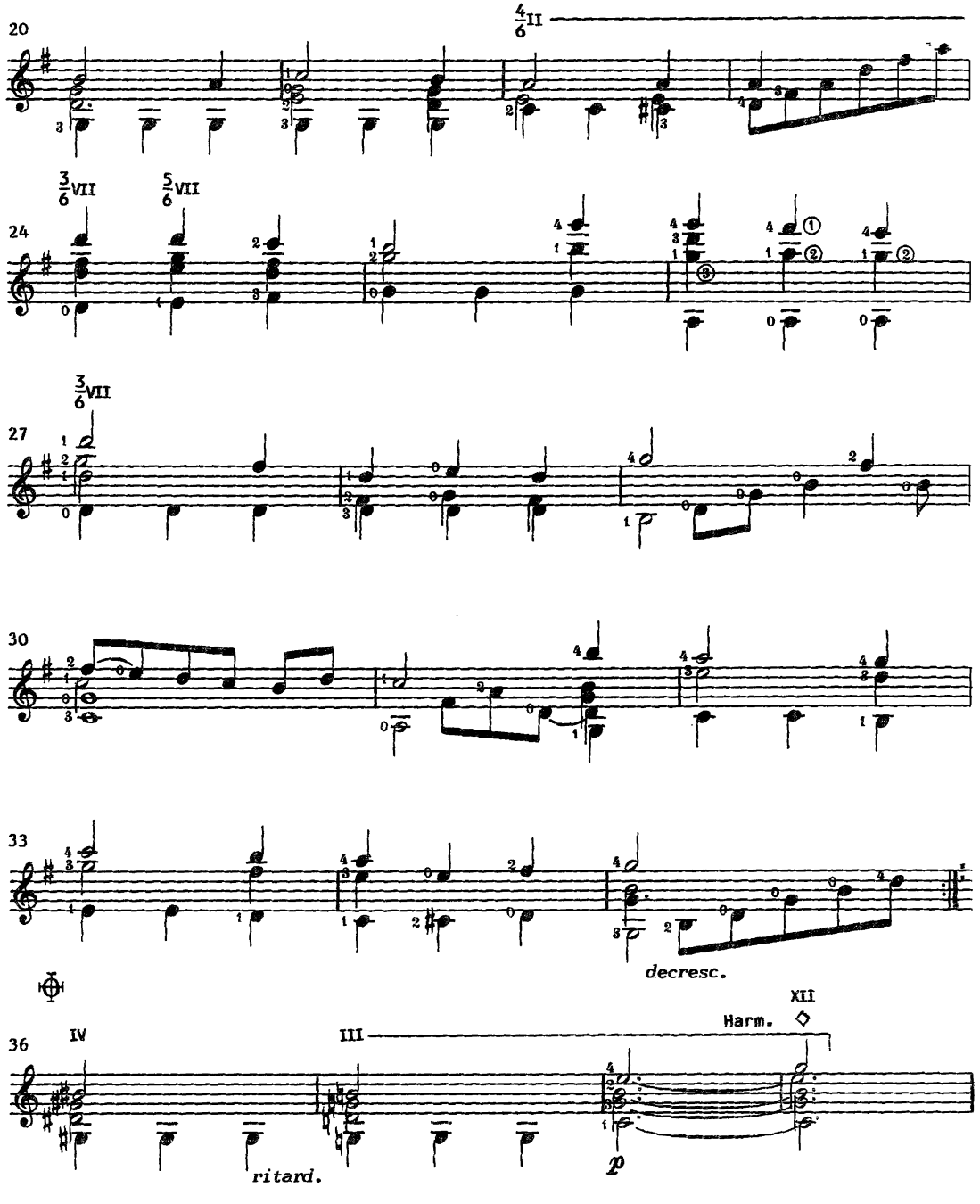


OH MASTER LET ME WALK WITH THEE

Arranged for the guitar
by Gerard Garno

by H.Percy Smith





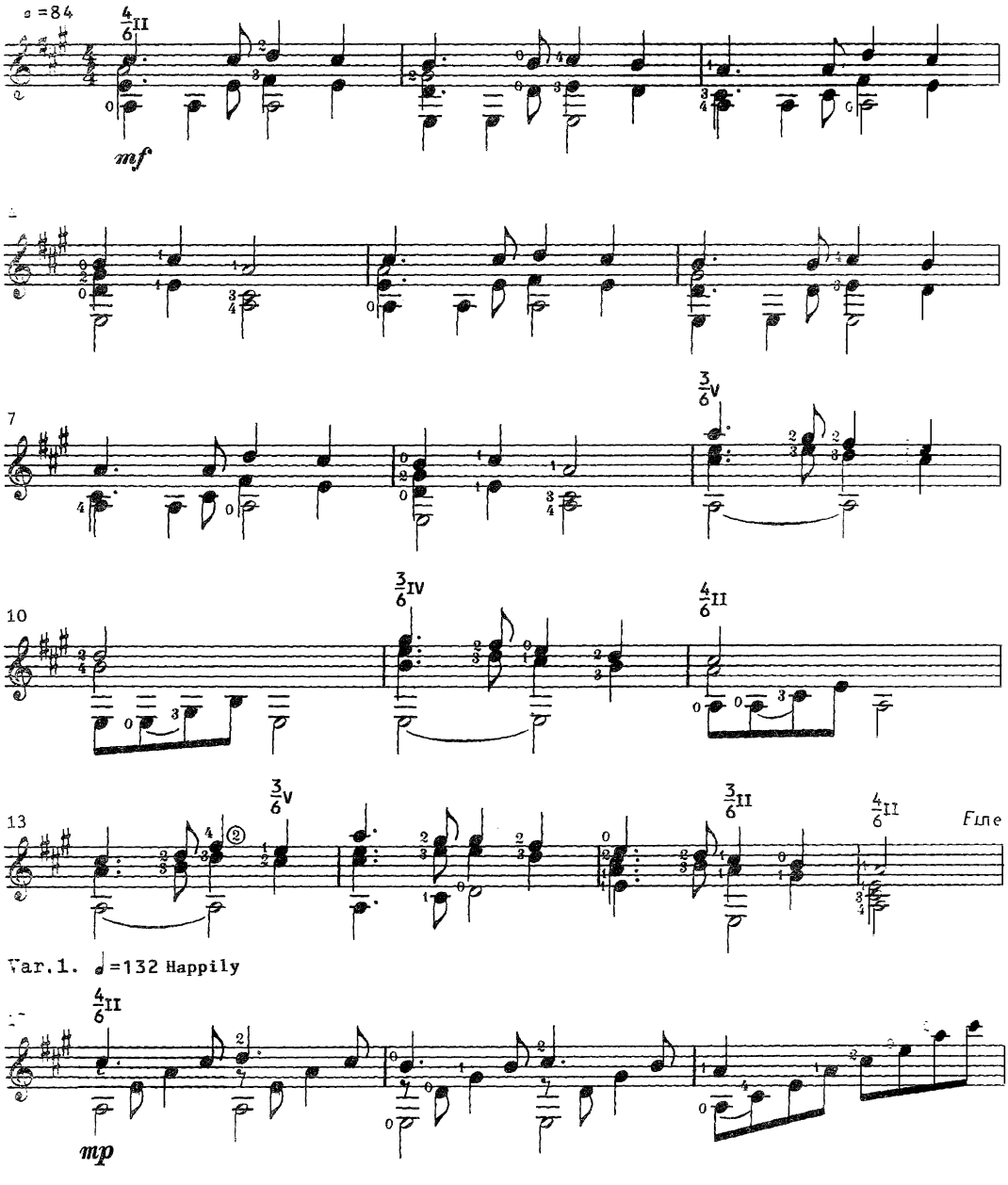
OH MASTER LET ME WALK WITH THEE-2

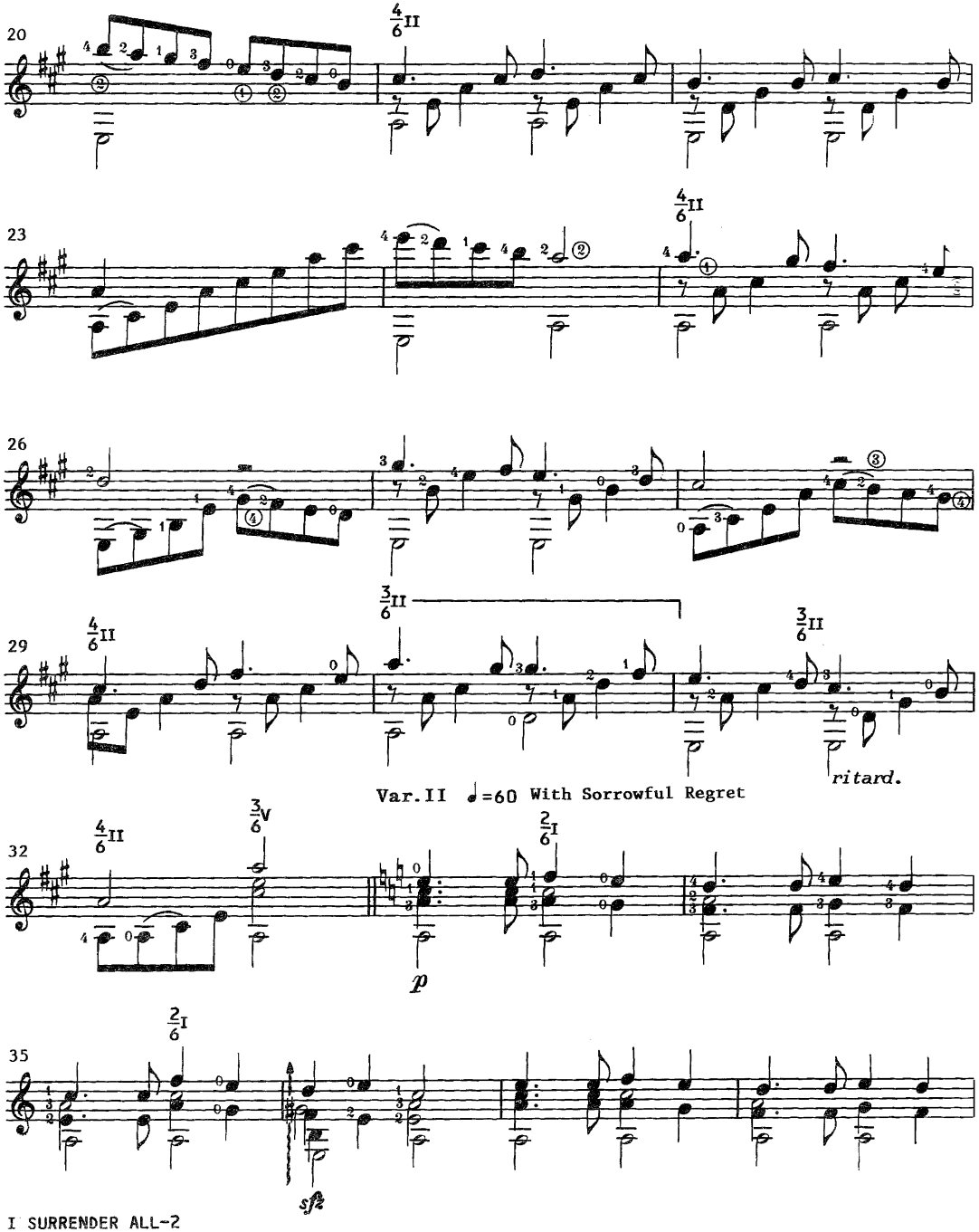
I SURRENDER ALL

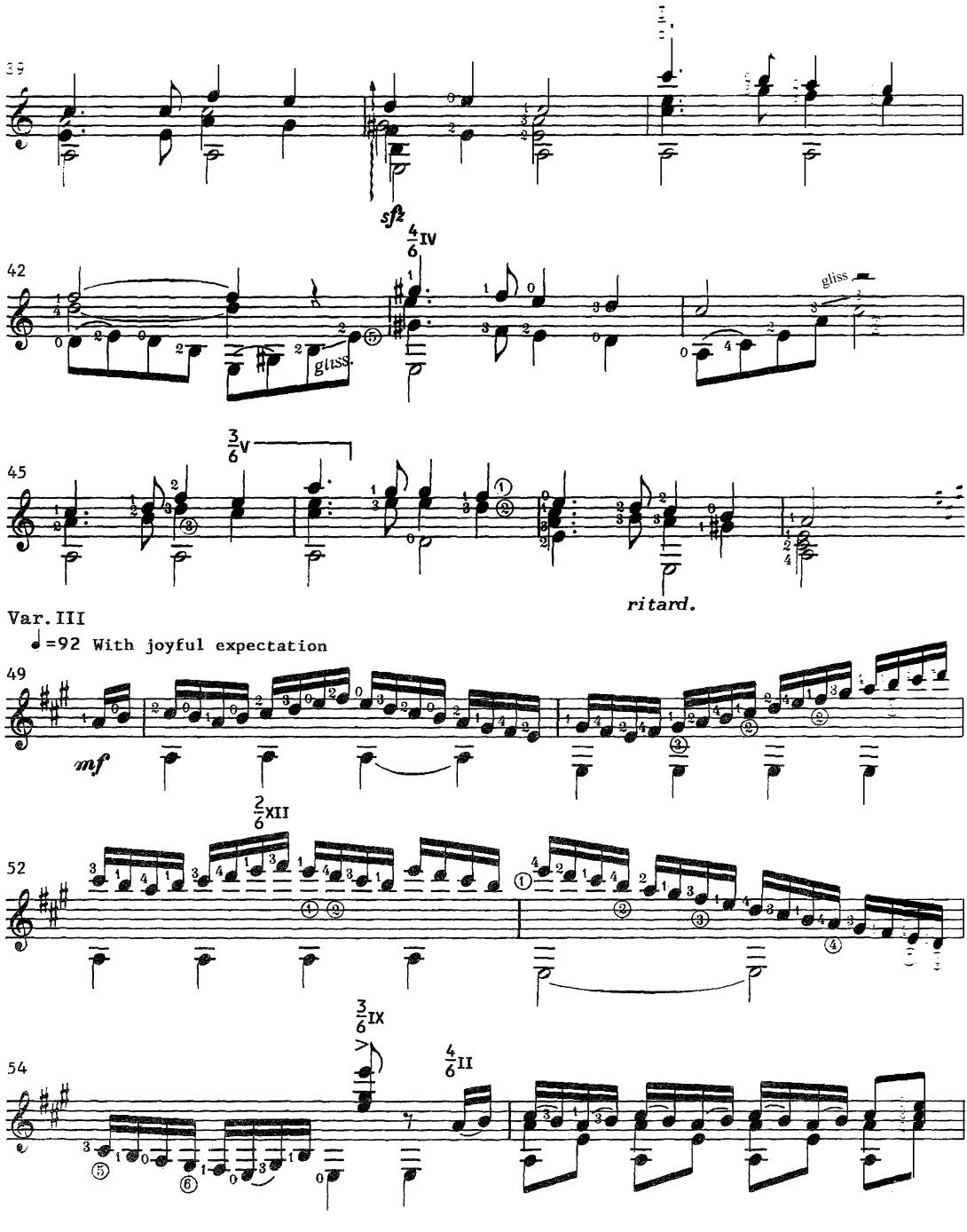
Arranged for the guitar
by Gerard Garno

by W.S. Weeden

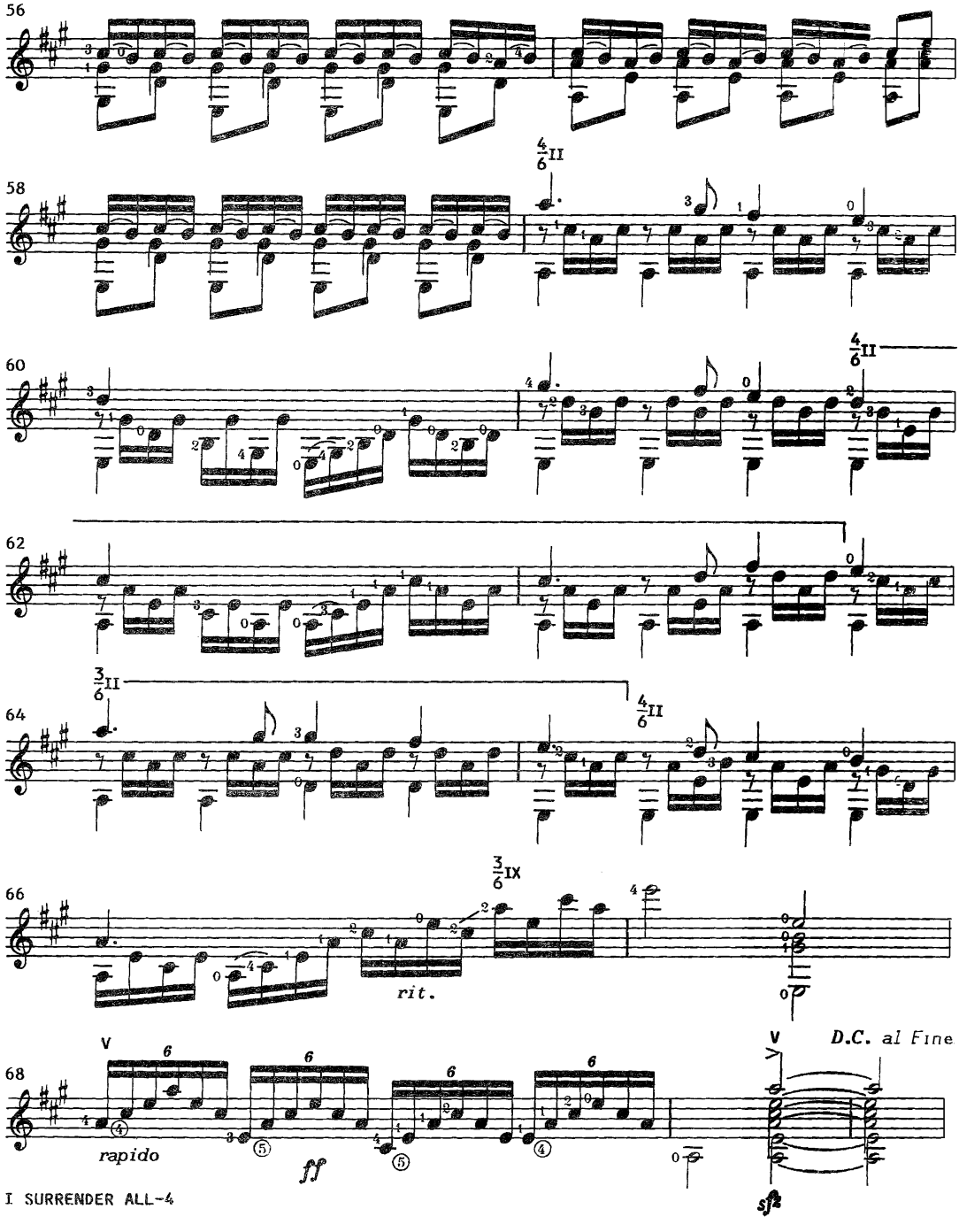
Theme Reflective




20
23
26
29
ritard.
Var.II ♩=60 With Sorrowful Regret
32
p
35
sfz



I SURRENDER ALL-3


56
58
60
62
64
66
68
4/6 II
3/6 II
3/6 IX
rit.
V
D.C. al Fine
rapido
ff
sfz

Wedding

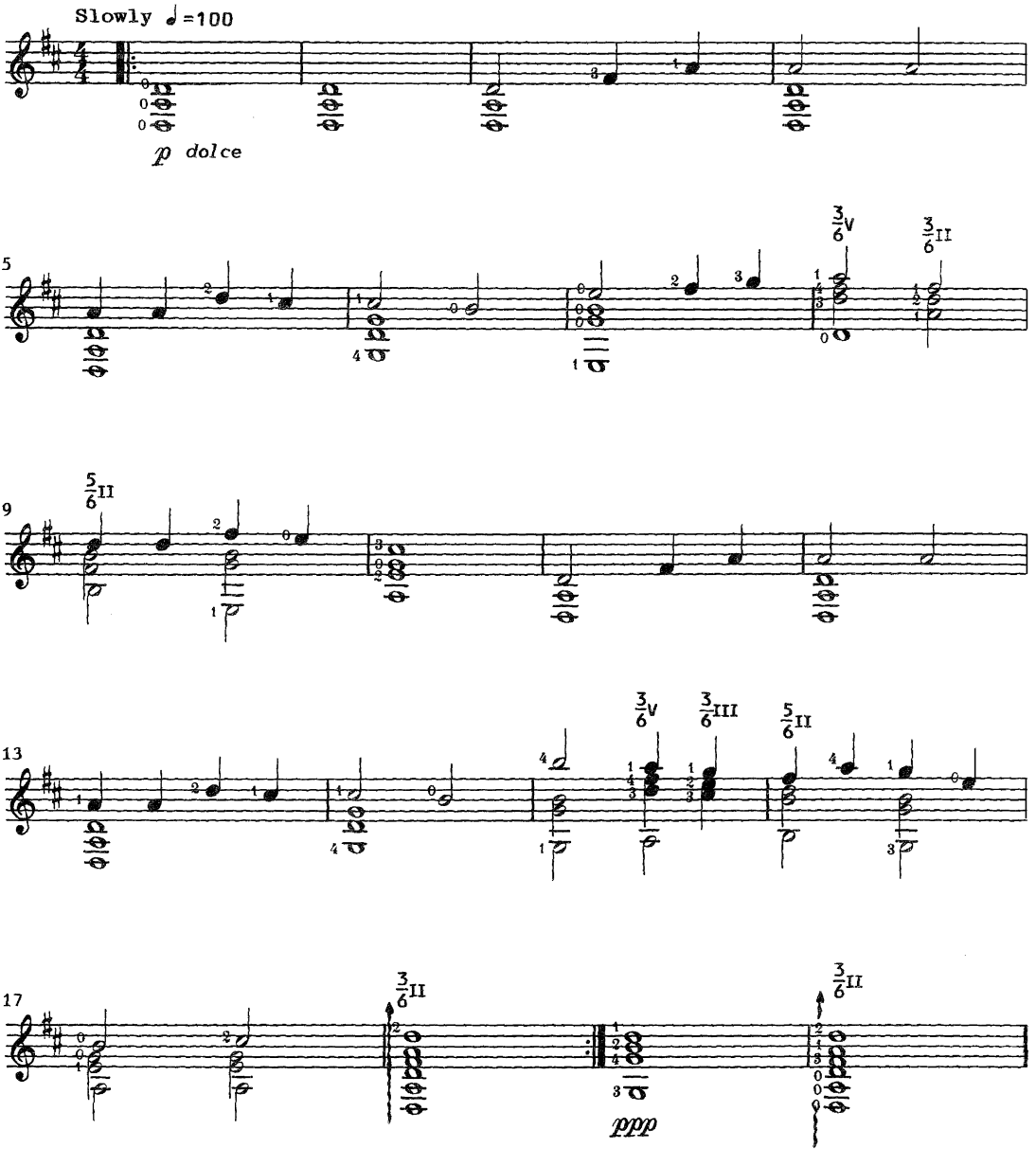
For this reason a man will leave his father and mother
and be united to his wife, and the two will become
one flesh. So they are no longer two but one.
Therefore what God has joined together,
let man not separate.
-Matthew 19:5-6 (N.I.V.)

OH PERFECT LOVE

Arranged for the guitar
by Gerard Garno

by Joseph Barnby

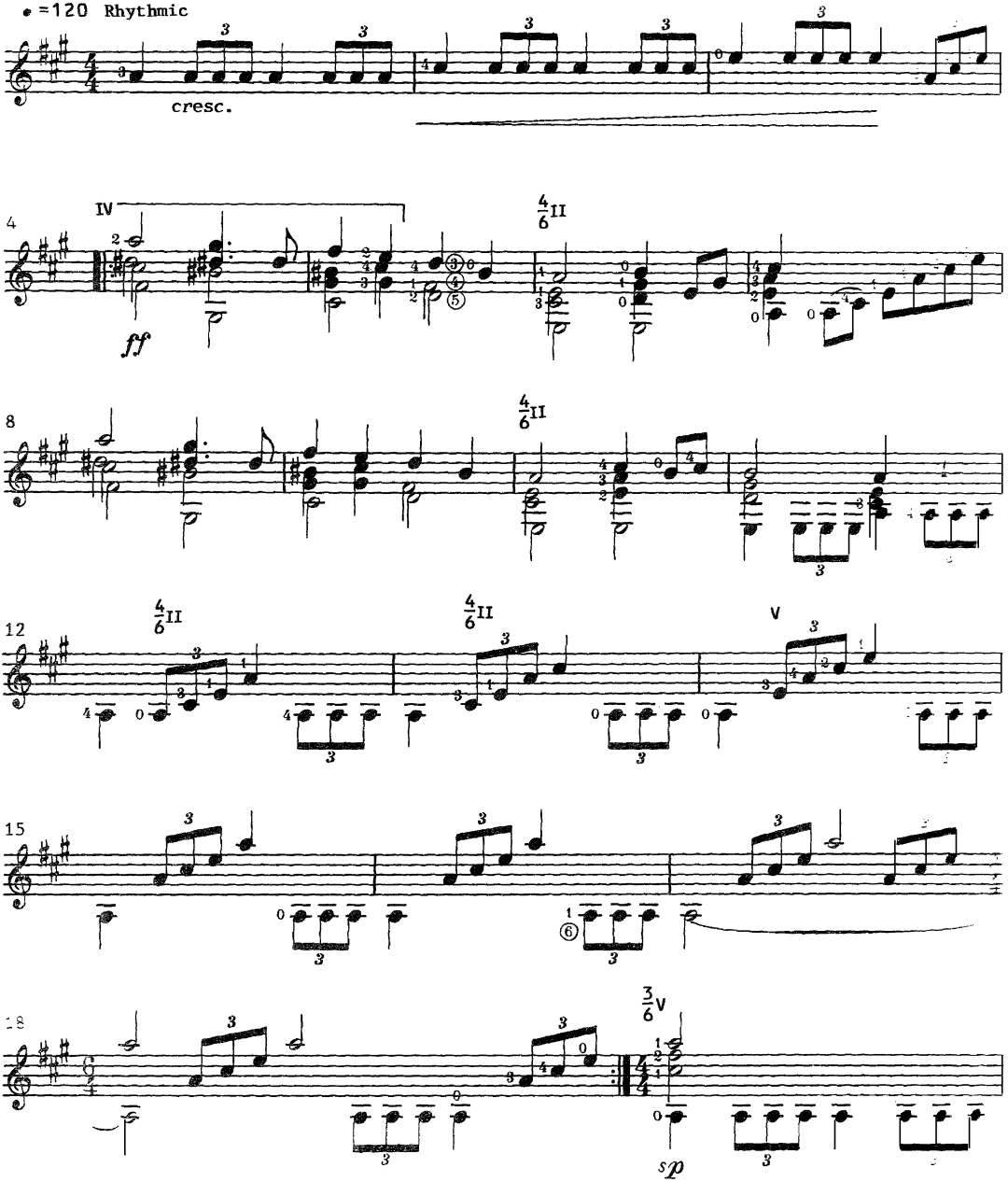
Tune 6th String to D

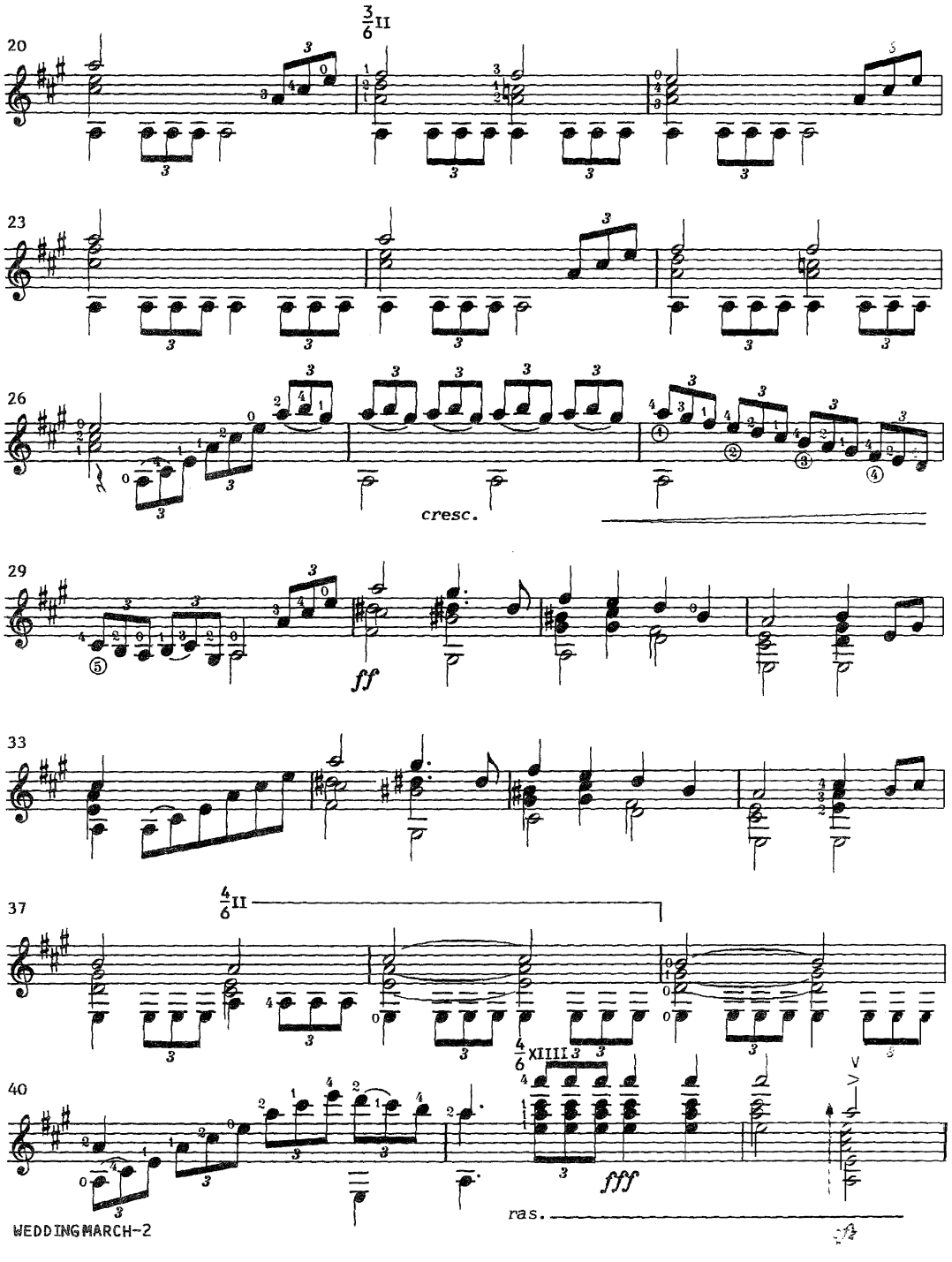


WEDDING MARCH

Arranged for the guitar
by Gerard Garno

by Felix Mendelssohn

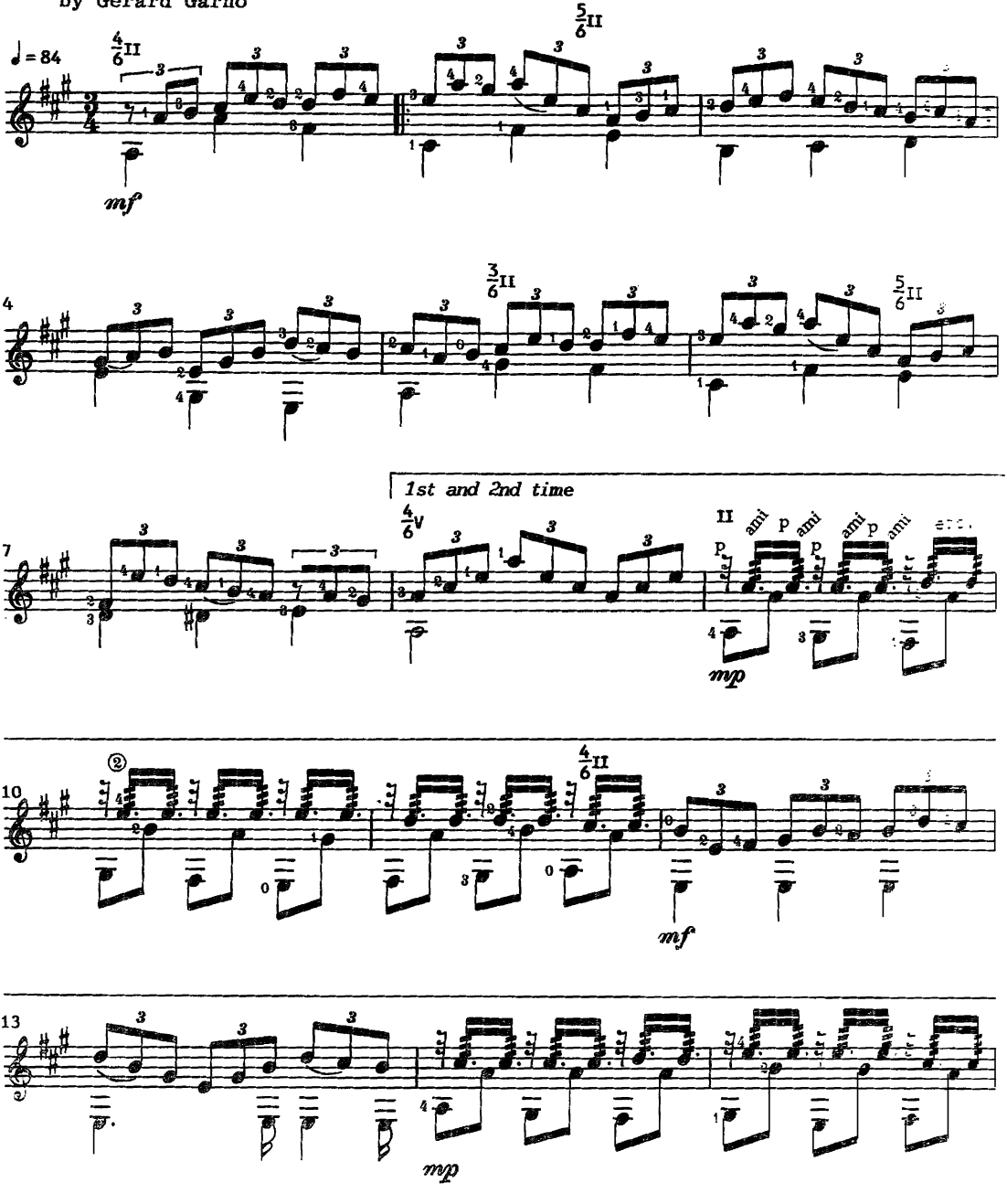


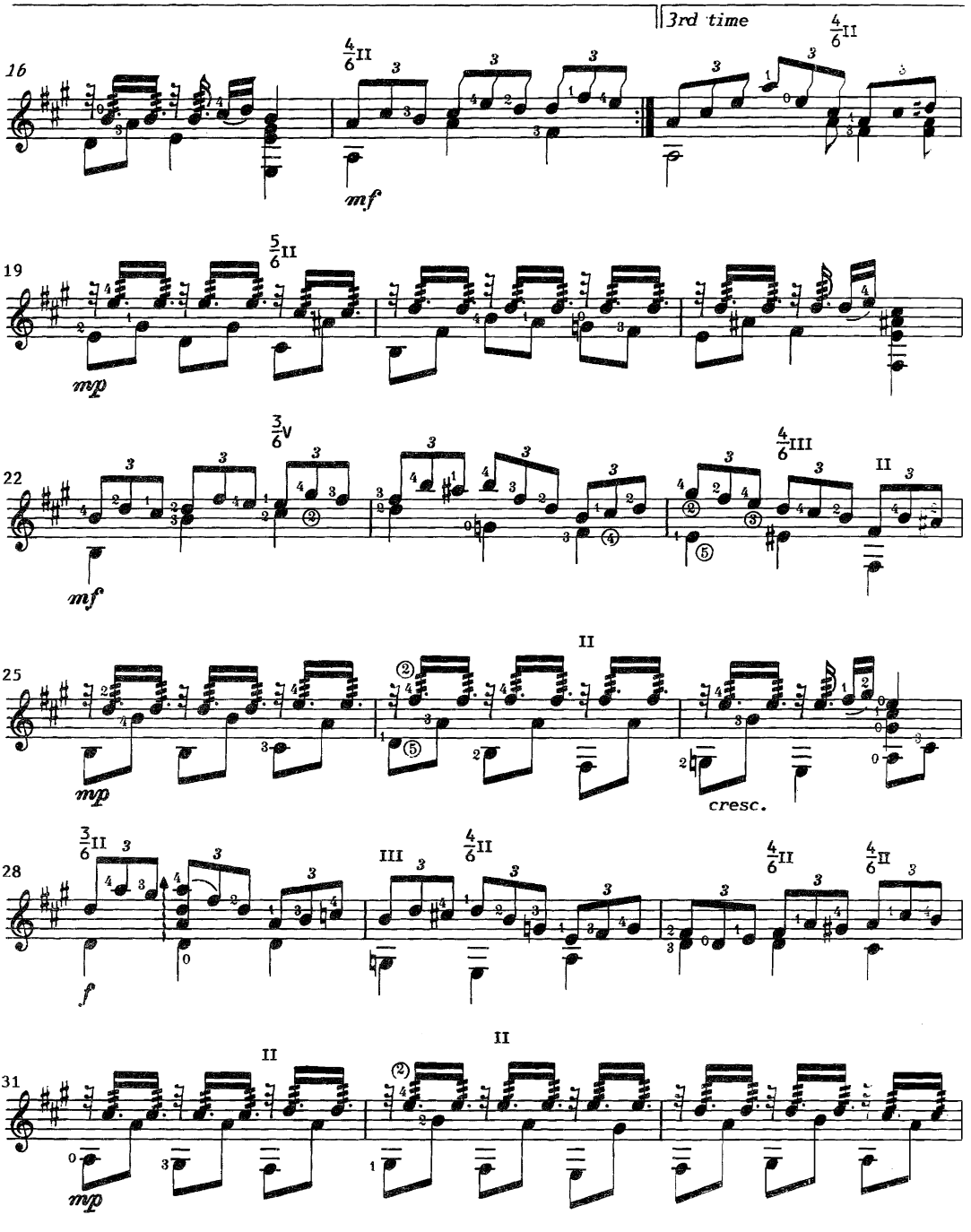

20
3/6 II
23
26
cresc.
29
ff
33
37
4/6 II
4/6 XIIII
40
fff
ras.
WEDDINGMARCH-2

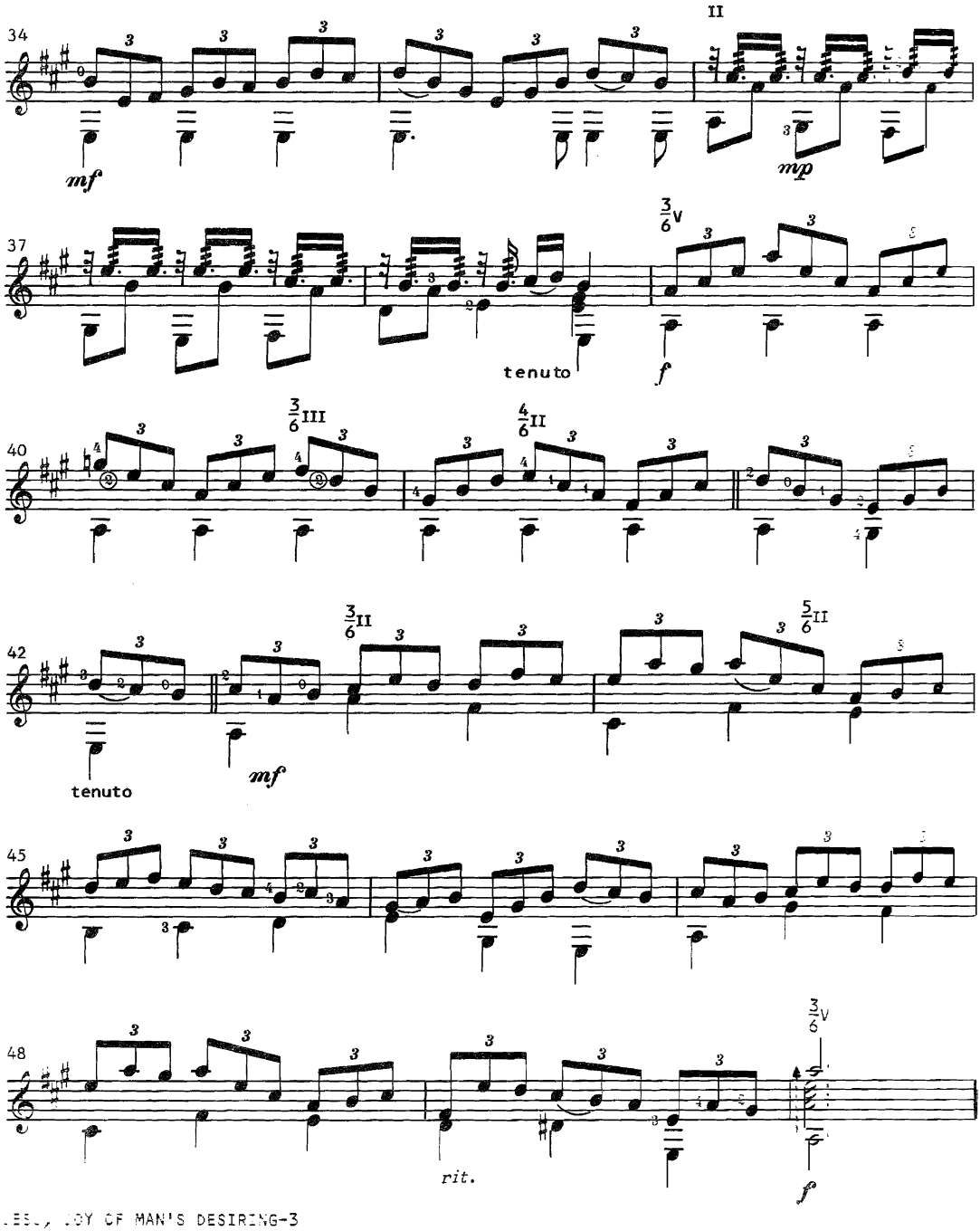
JESU, JOY OF MAN'S DESIRING

Arranged for the guitar
by Gerard Garno

by J.S. Bach




3rd time
16
mf
19
mp
22
mf
25
mp
cresc.
28
f
31
mp


34
II
mf
mp
37
3/6 V
tenuto
f
40
3/6 III
4/6 II
42
3/6 II
5/6 II
tenuto
mf
45
48
3/6 V
rit.
f

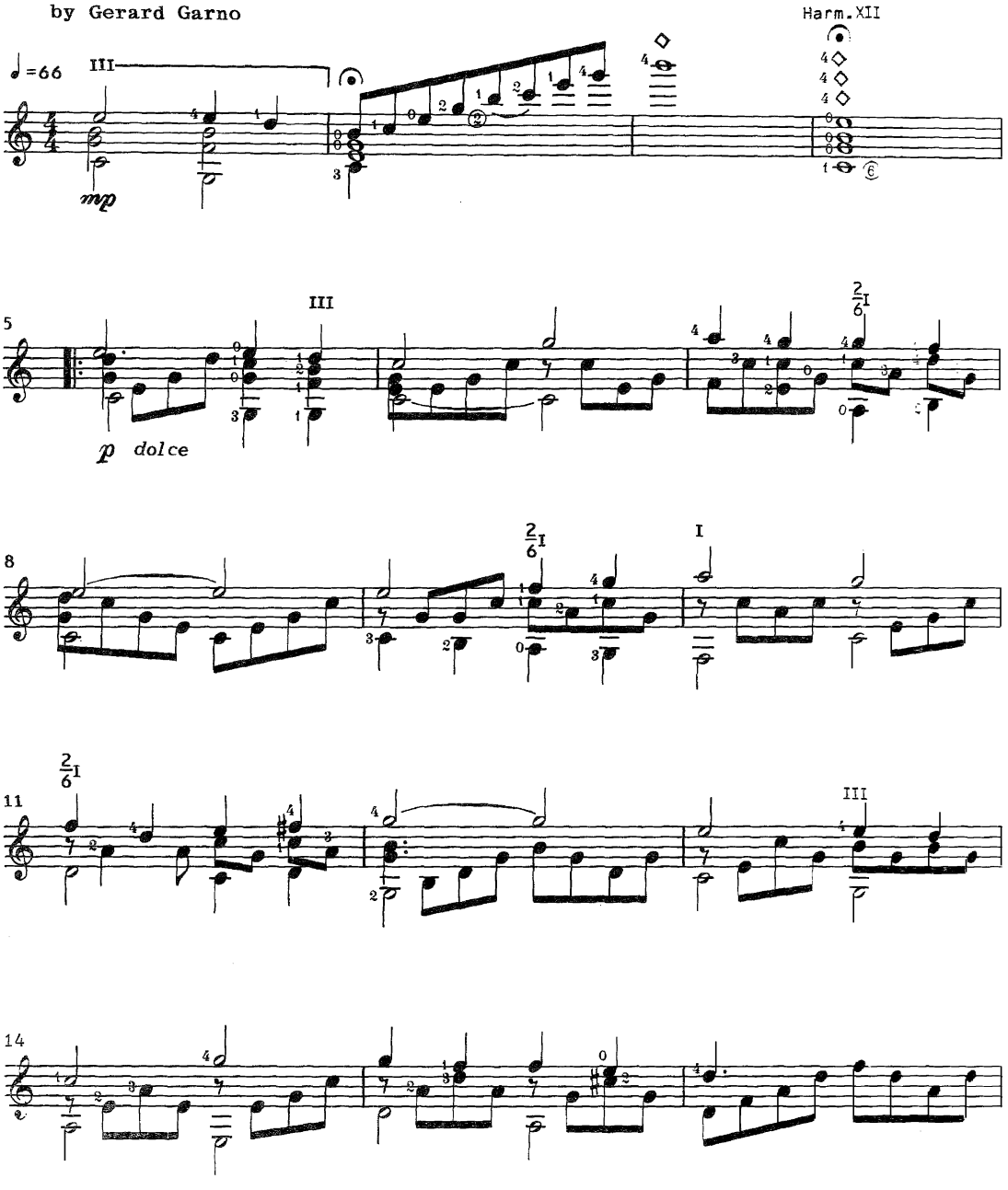
Funeral/Memorial

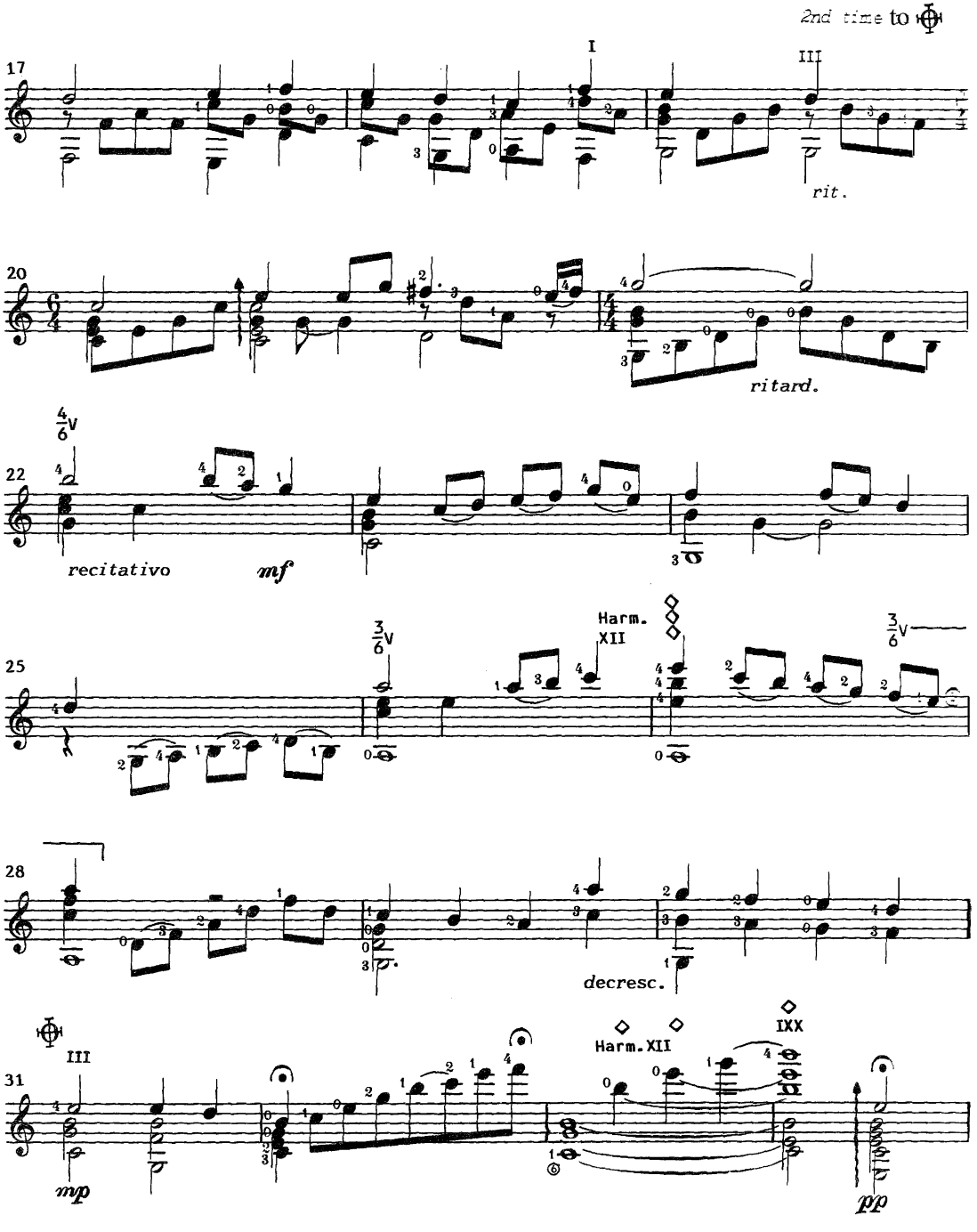
I am the resurrection and the life.
He who believes in
me will live, even though he dies; and whoever lives
and believes in me will never die.
-John 11:25-26 (N.I.V)

ABIDE WITH ME

Arranged for the guitar
by Gerard Garno

by W.H. Monk





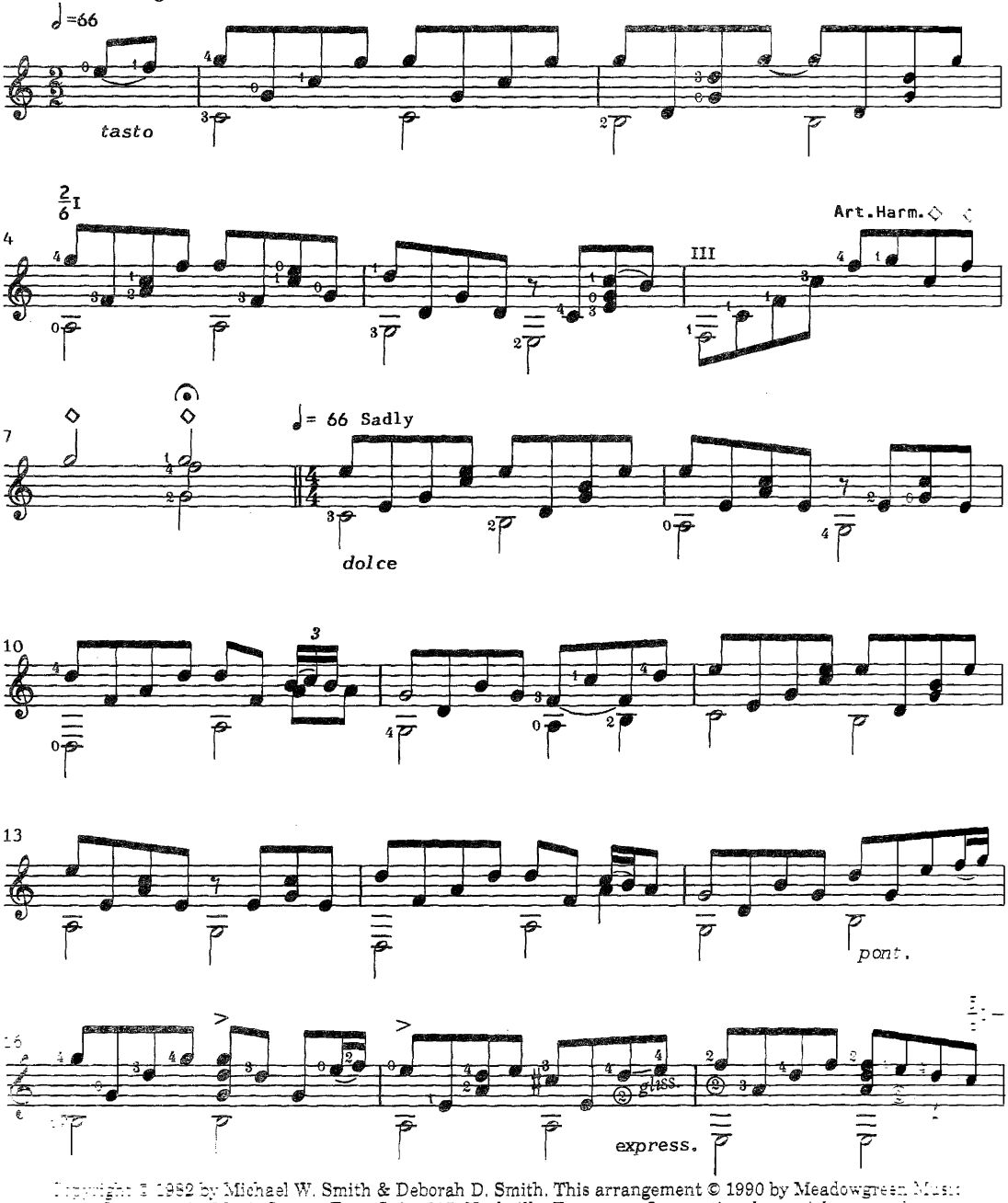
ABIDE WITH ME-2

FRIENDS

Arranged for the guitar
by David Harmon

by Michael W. Smith

Tune 6th string to D



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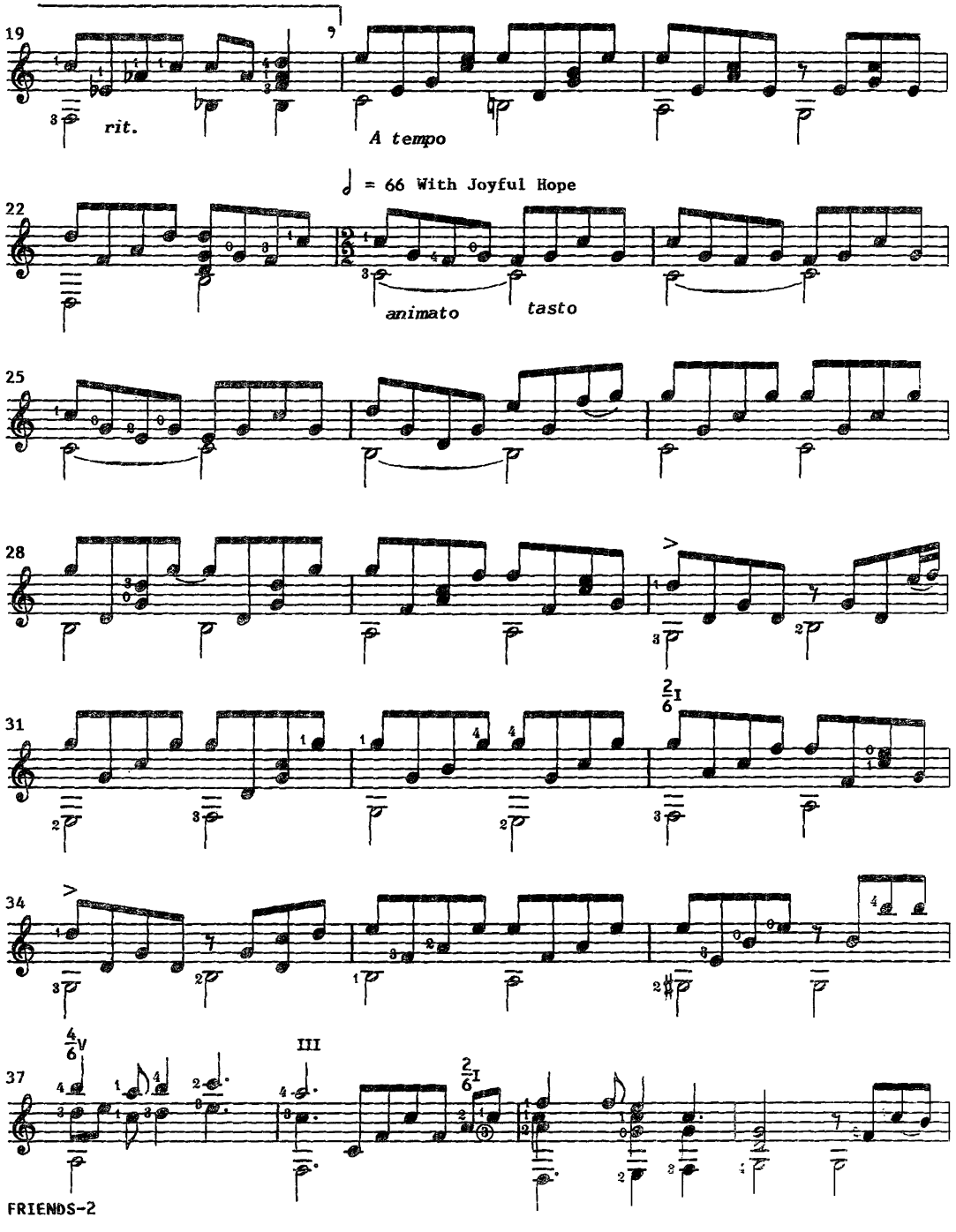
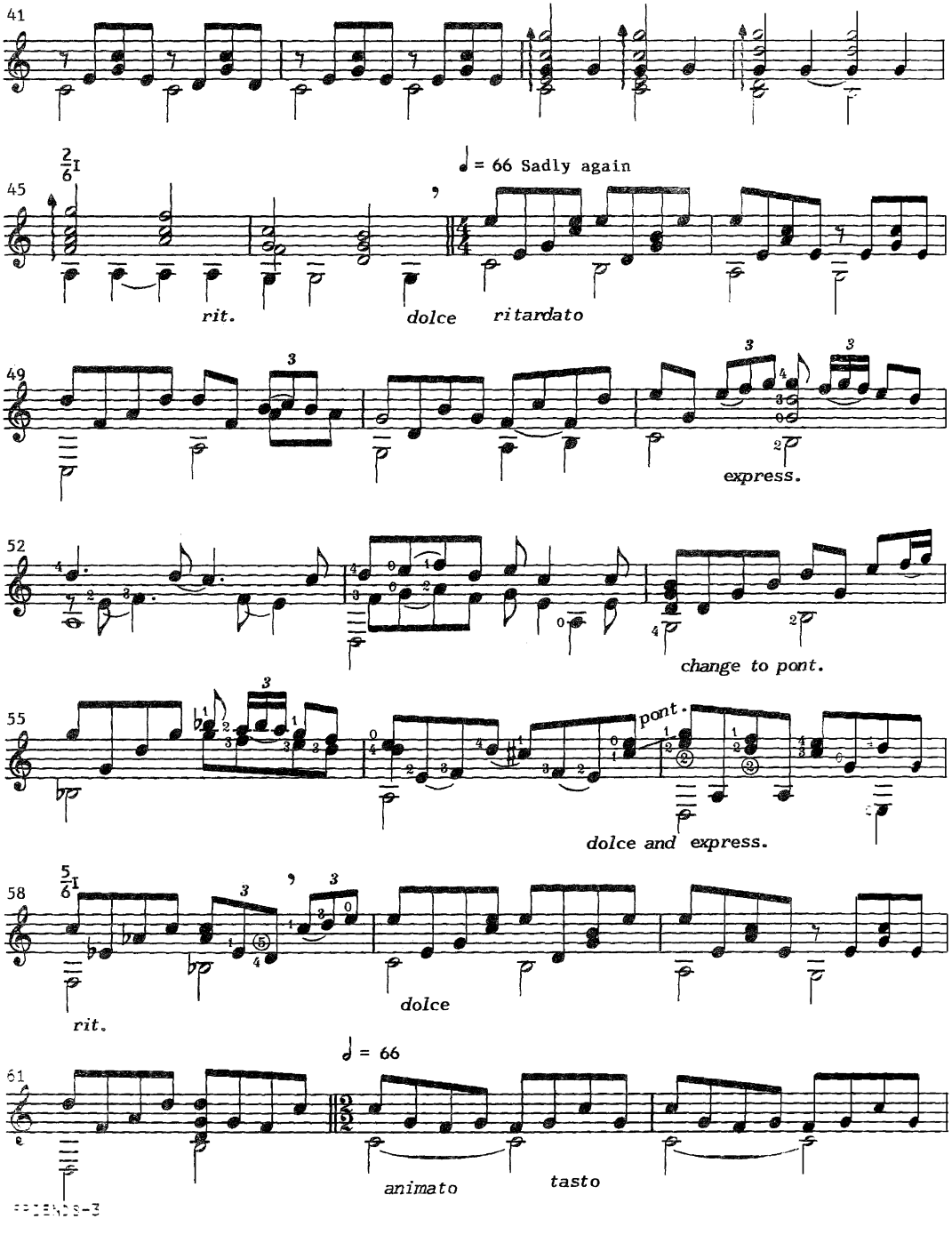
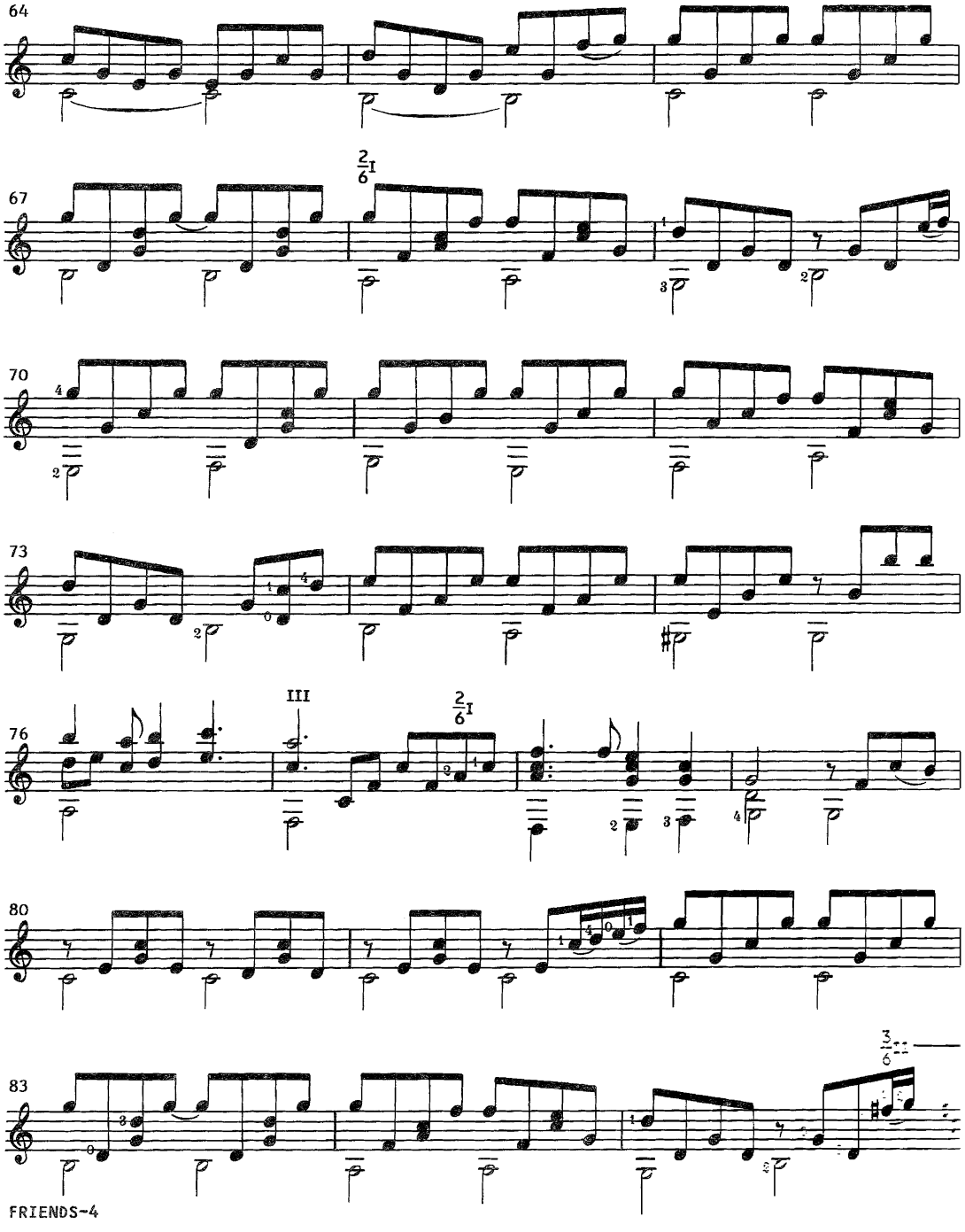
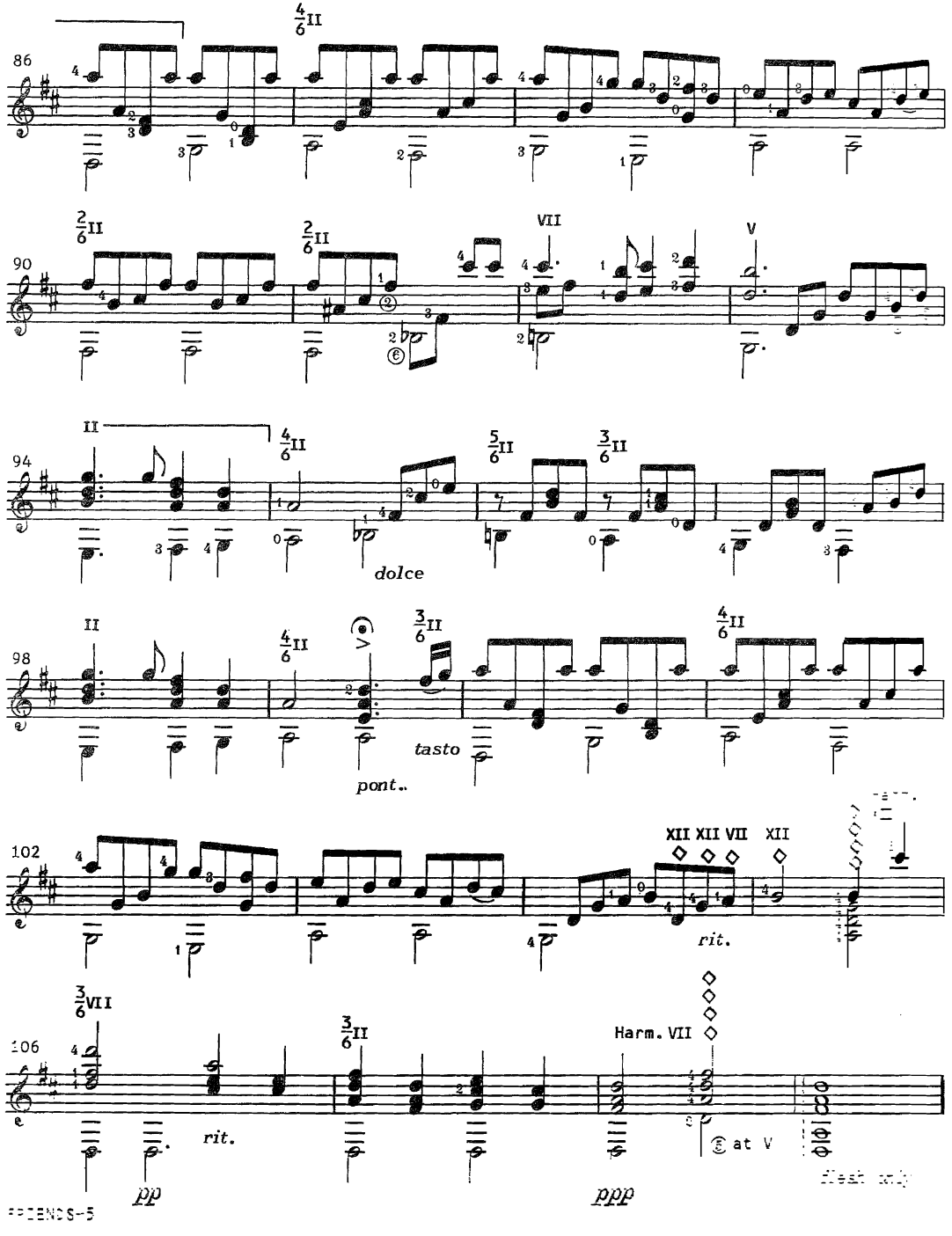

19
rit.
A tempo
♩ = 66 With Joyful Hope
22
animato
tasto
25
28
31
34
37
III
FRIENDS-2


41
45
2/6 I
♩ = 66 Sadly again
rit.
dolce
ritardato
49
express.
52
change to pont.
55
pont.
dolce and express.
58
5/6 I
rit.
dolce
61
♩ = 66
animato
tasto

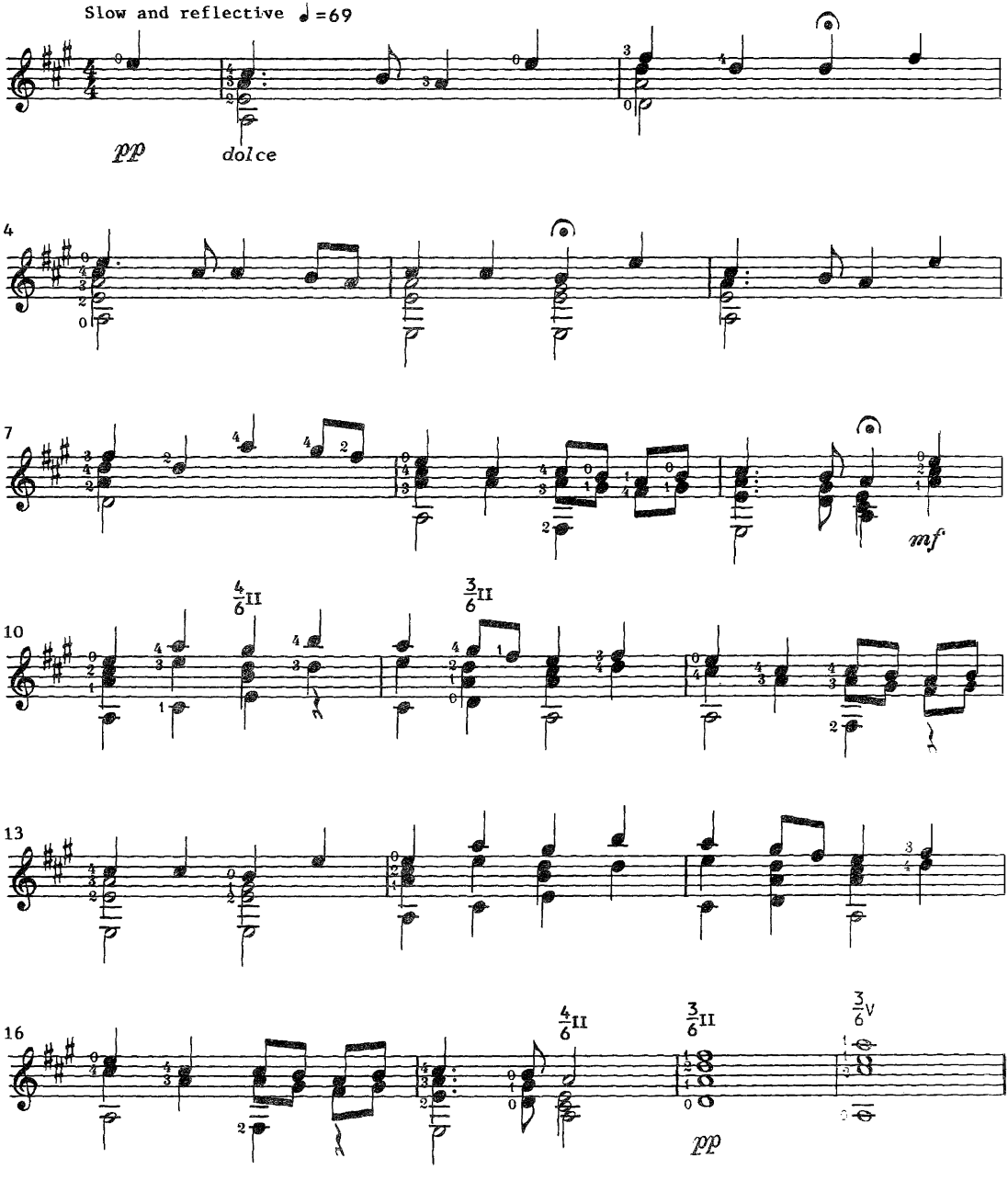

64
67
2/6 I
70
73
76
III
2/6 I
80
83
3/6
FRIENDS-4


86
90
94
dolce
98
pont.
tasto
102
XII XII VII XII
rit.
106
Harm. VII
rit.
pp
ppp
at V

HE LEADETH ME

Arranged for the guitar
by Gerard Garno

by William B. Bradbury



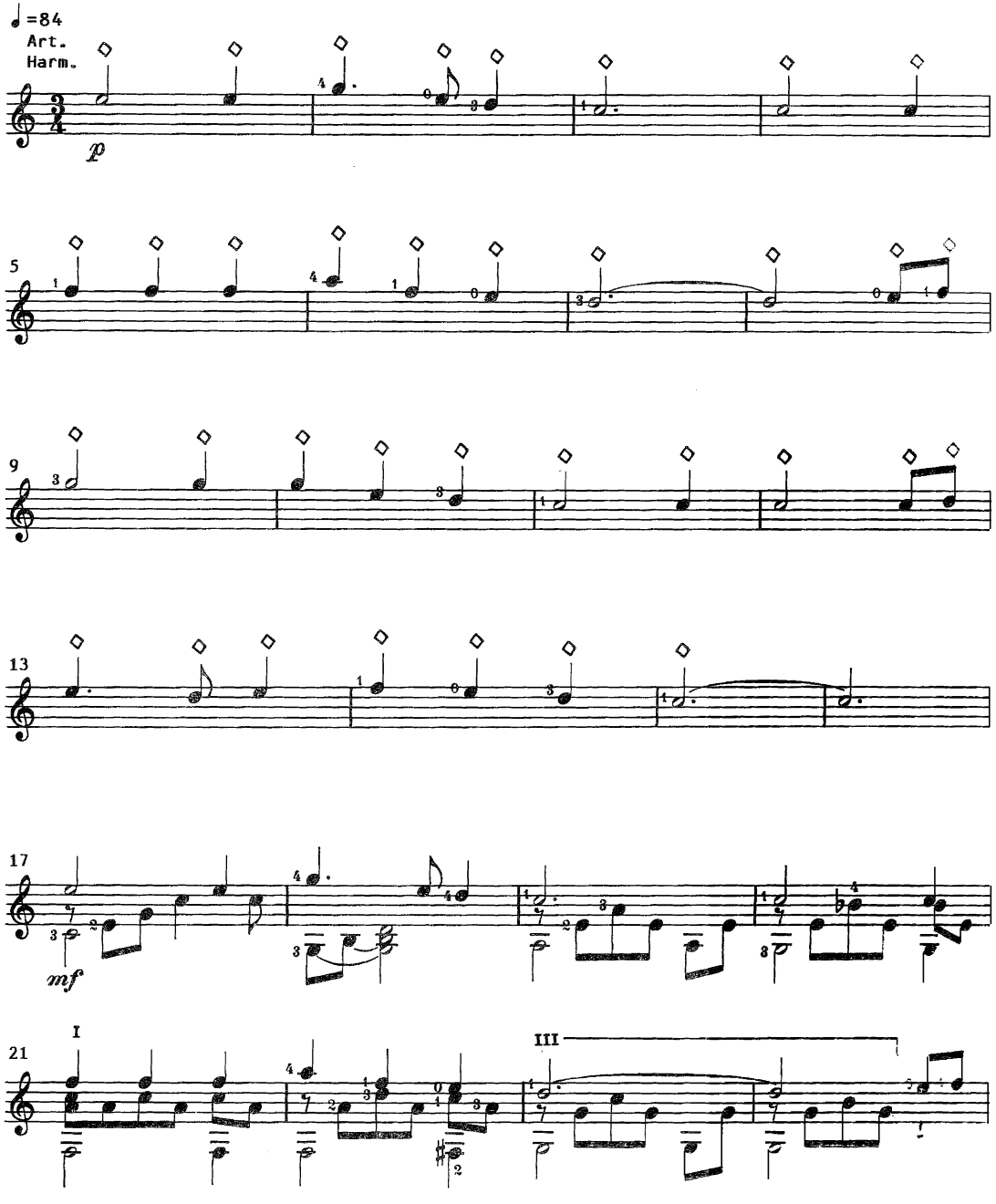
Communion

For whenever you eat this bread and drink this cup,
you proclaim the Lord's death until he comes.
-1 Corinthians 11:2.6 (N.I.V)

TURN YOUR EYES UPON JESUS

Arranged for the guitar
by Gerard Garno

by Helen H. Lemmel



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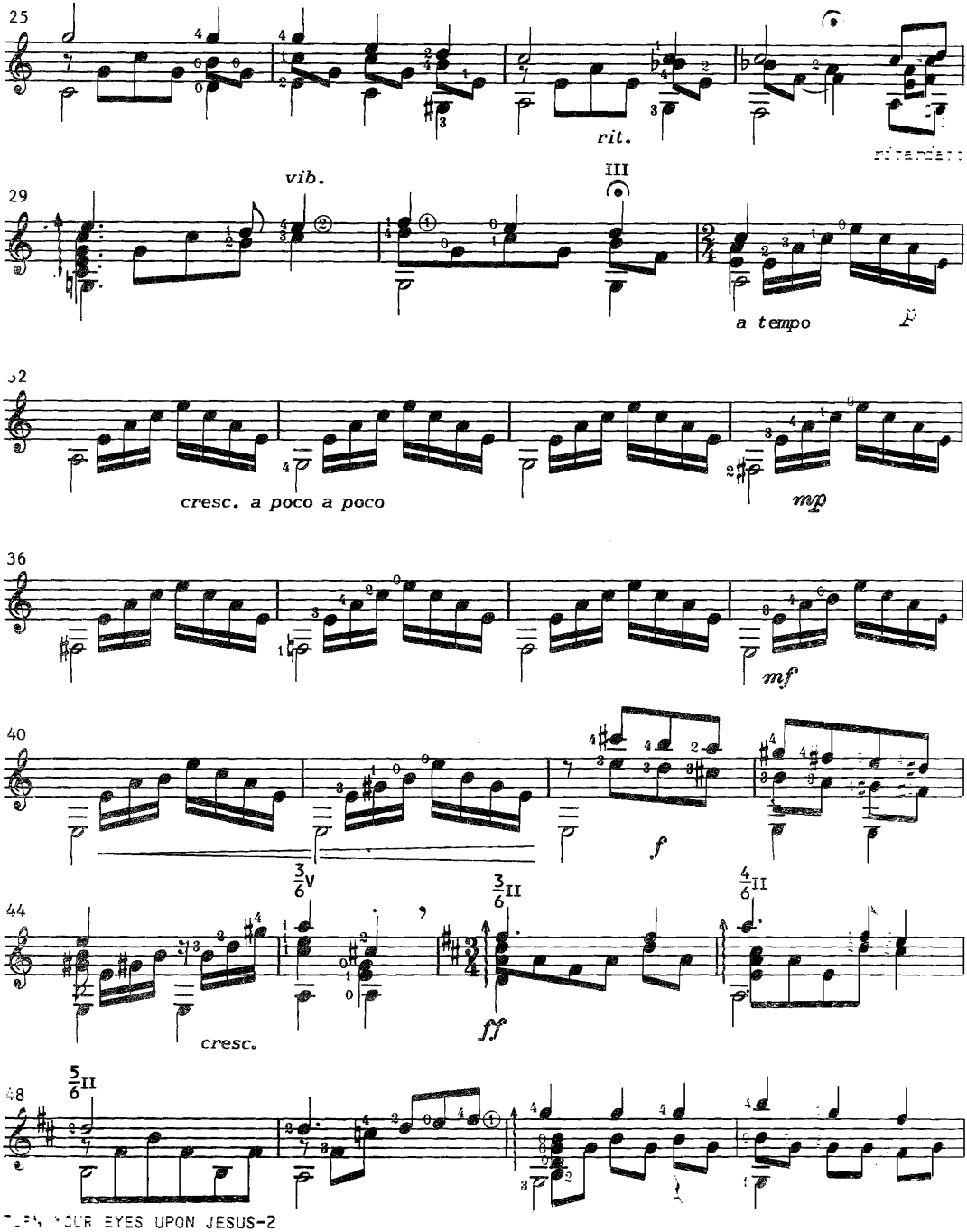
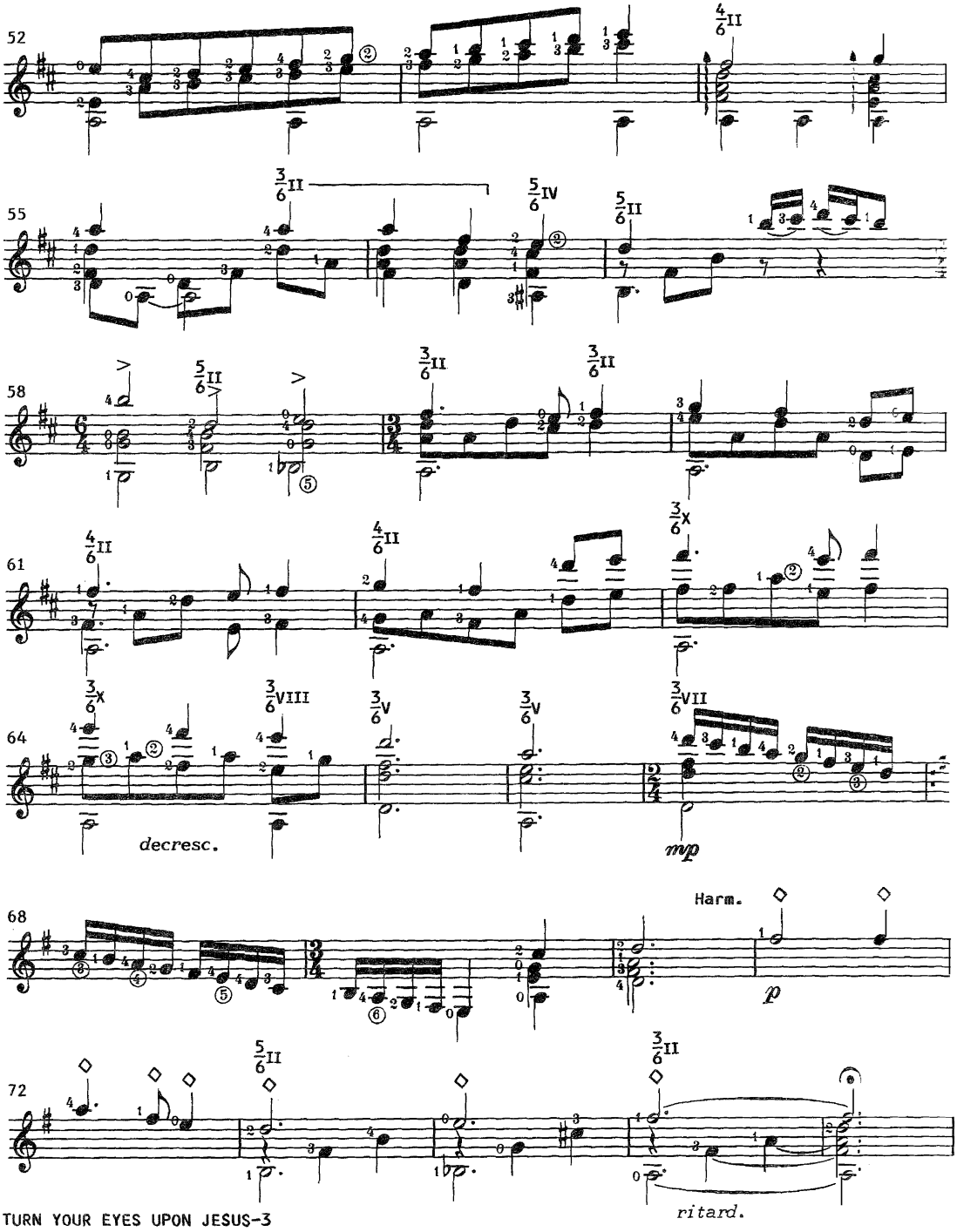
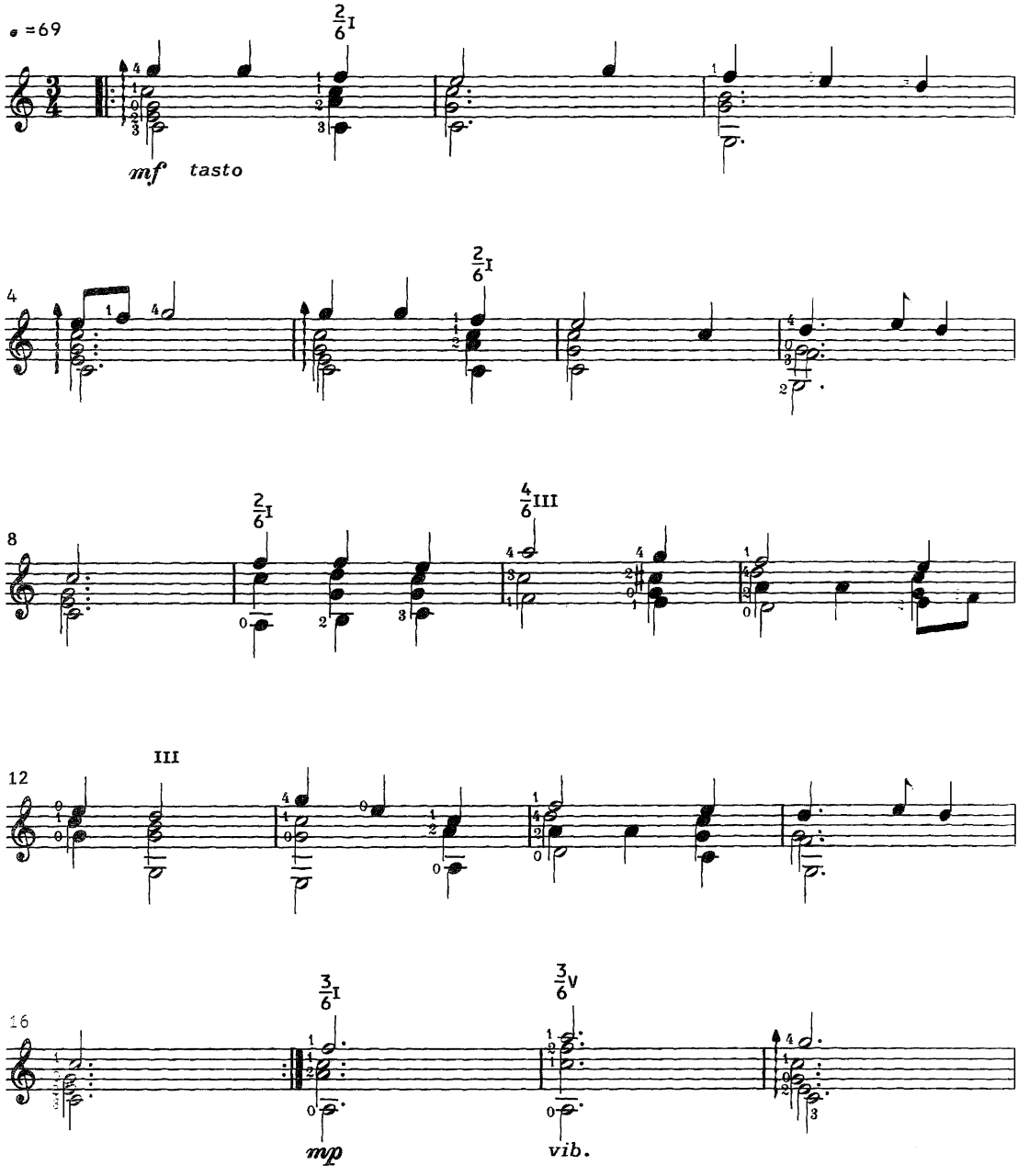

25
rit.
ritardando
vib.
29
III
a tempo
p
32
cresc. a poco a poco
mp
36
mf
40
f
44
cresc.
ff
48
TURN YOUR EYES UPON JESUS-2


52
4/6 II
55
3/6 II
5/6 IV
5/6 II
58
5/6 II
3/6 II
3/6 II
61
4/6 II
4/6 II
3/6 X
64
3/6 X
3/6 VIII
3/6 V
3/6 V
3/6 VII
decresc.
mp
68
Harm.
p
72
5/6 II
3/6 II
ritard.

BREAD OF THE WORLD

Arranged for the guitar
by Gerard Garno

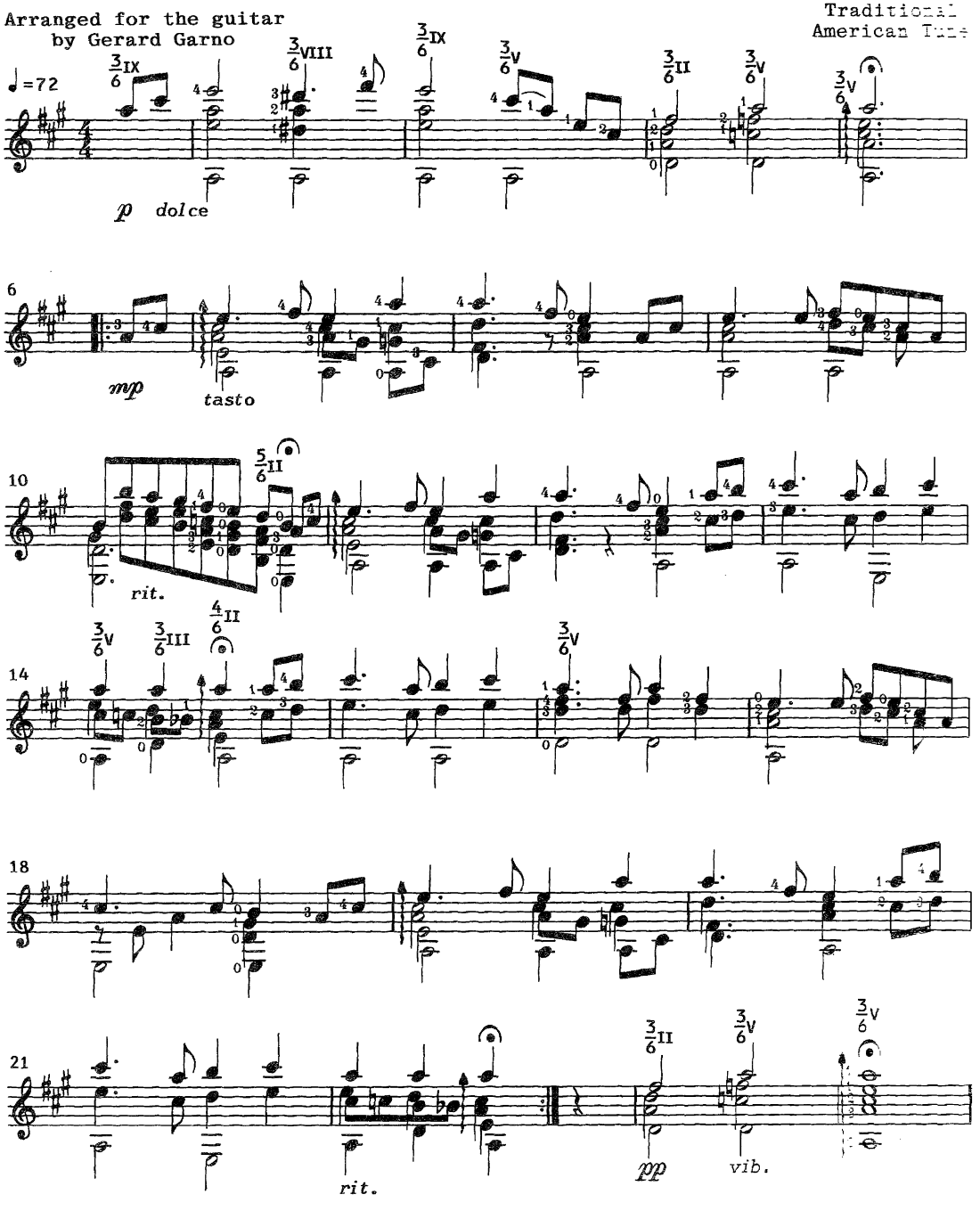
by John S.B. Hodges



THERE IS A FOUNTAIN FILLED WITH BLOOD

Arranged for the guitar
by Gerard Garno

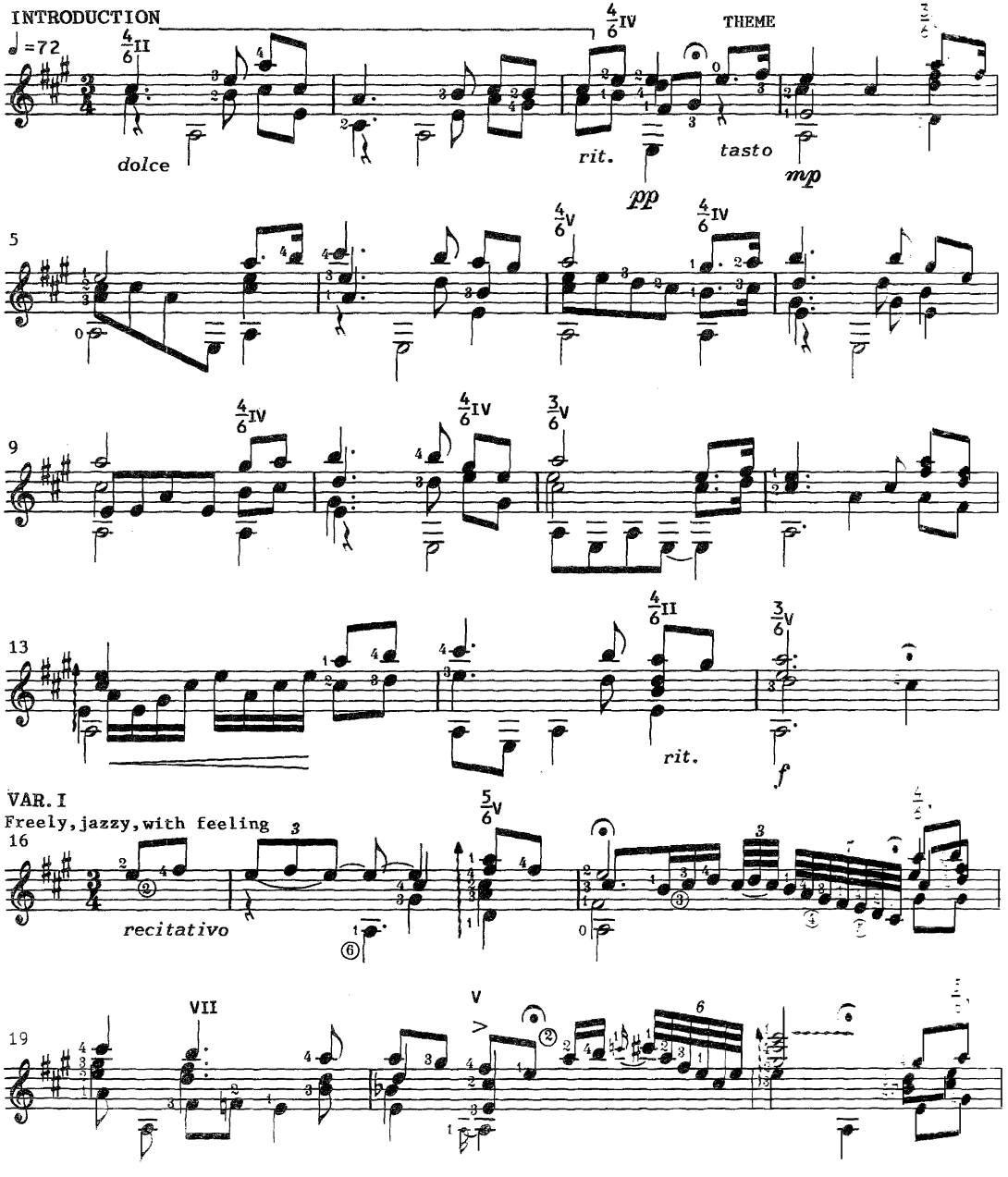
Traditional
American Tune

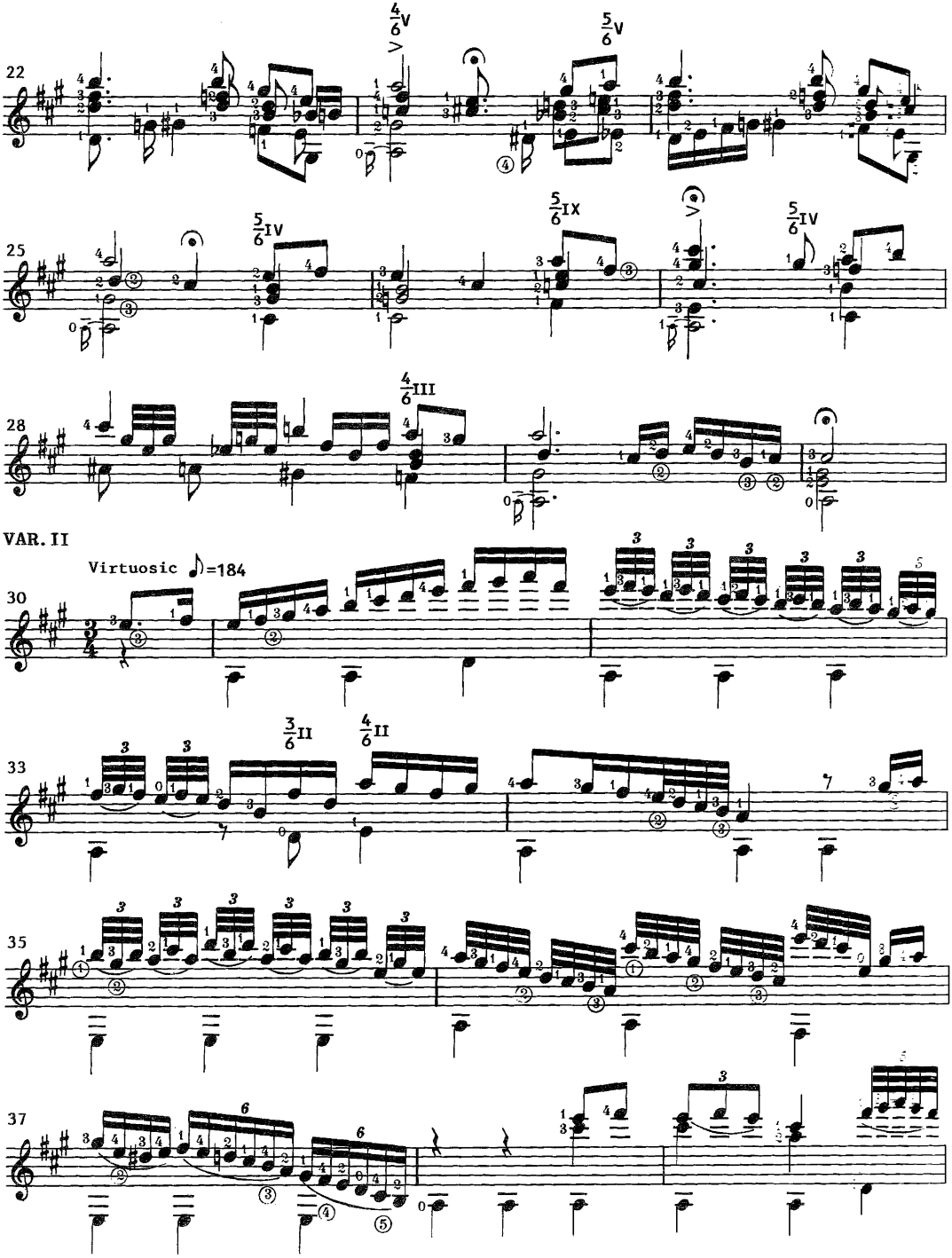


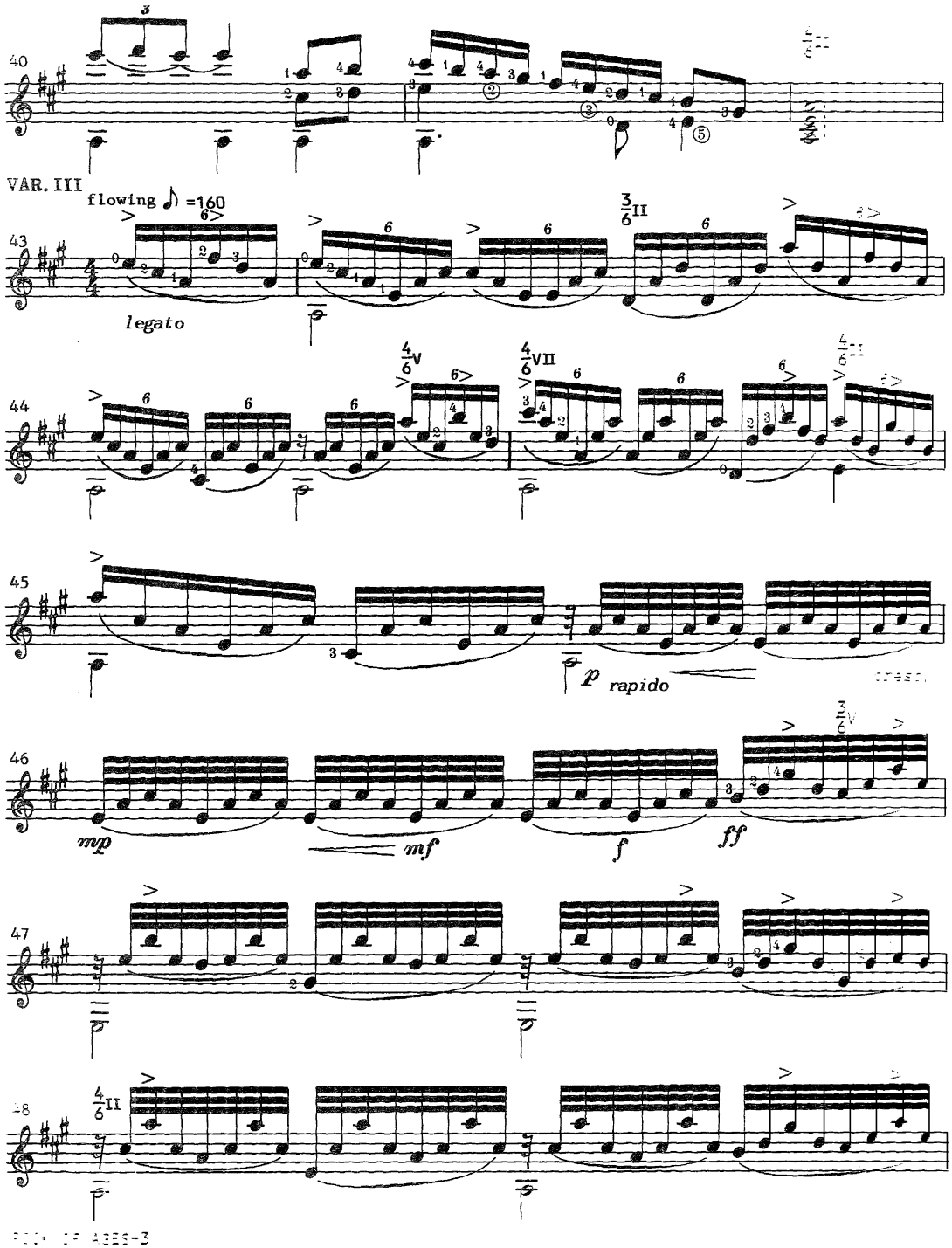
ROCK OF AGES

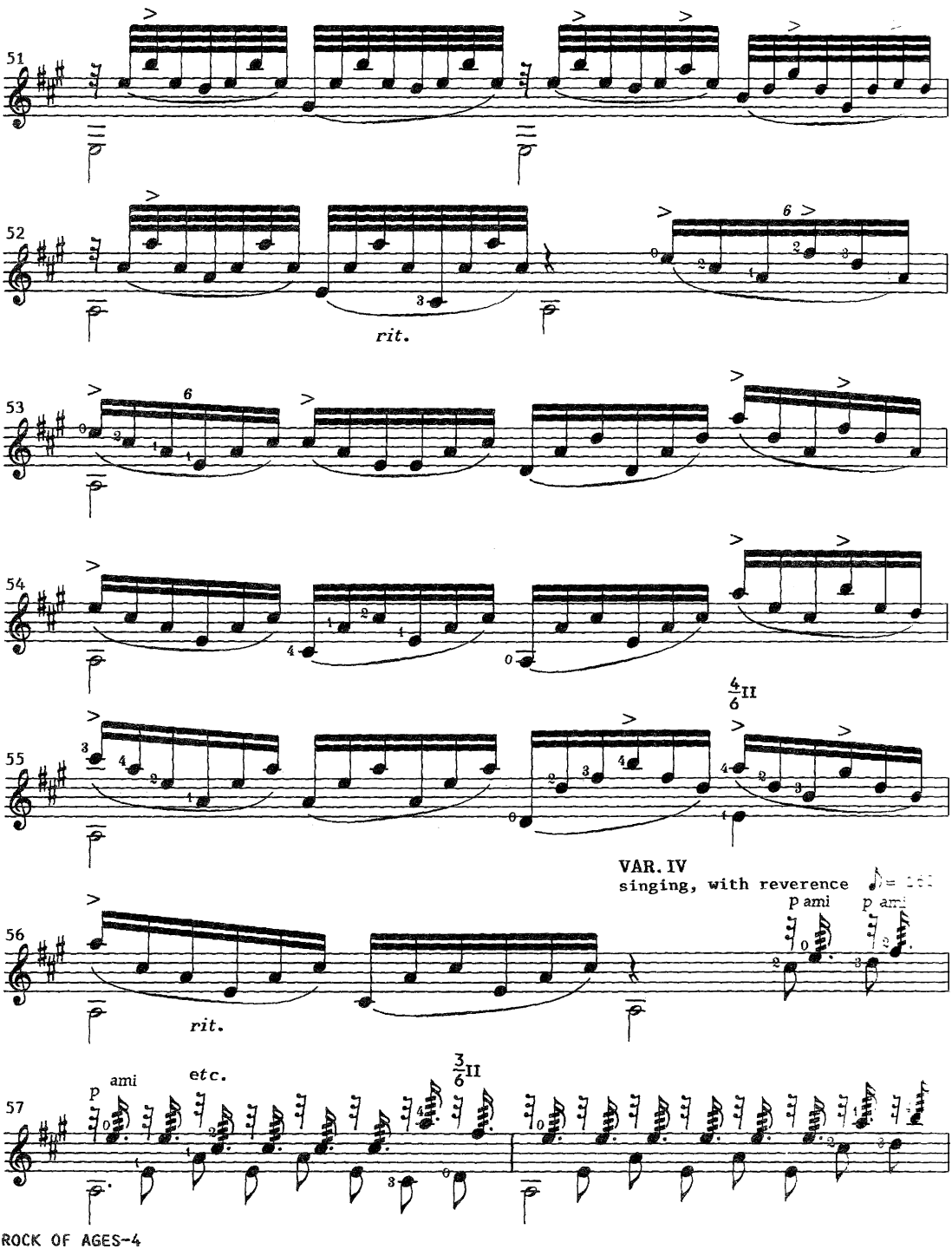
Arranged for the guitar
by Gerard Garno,
Ivor Mairants & Scott Huston

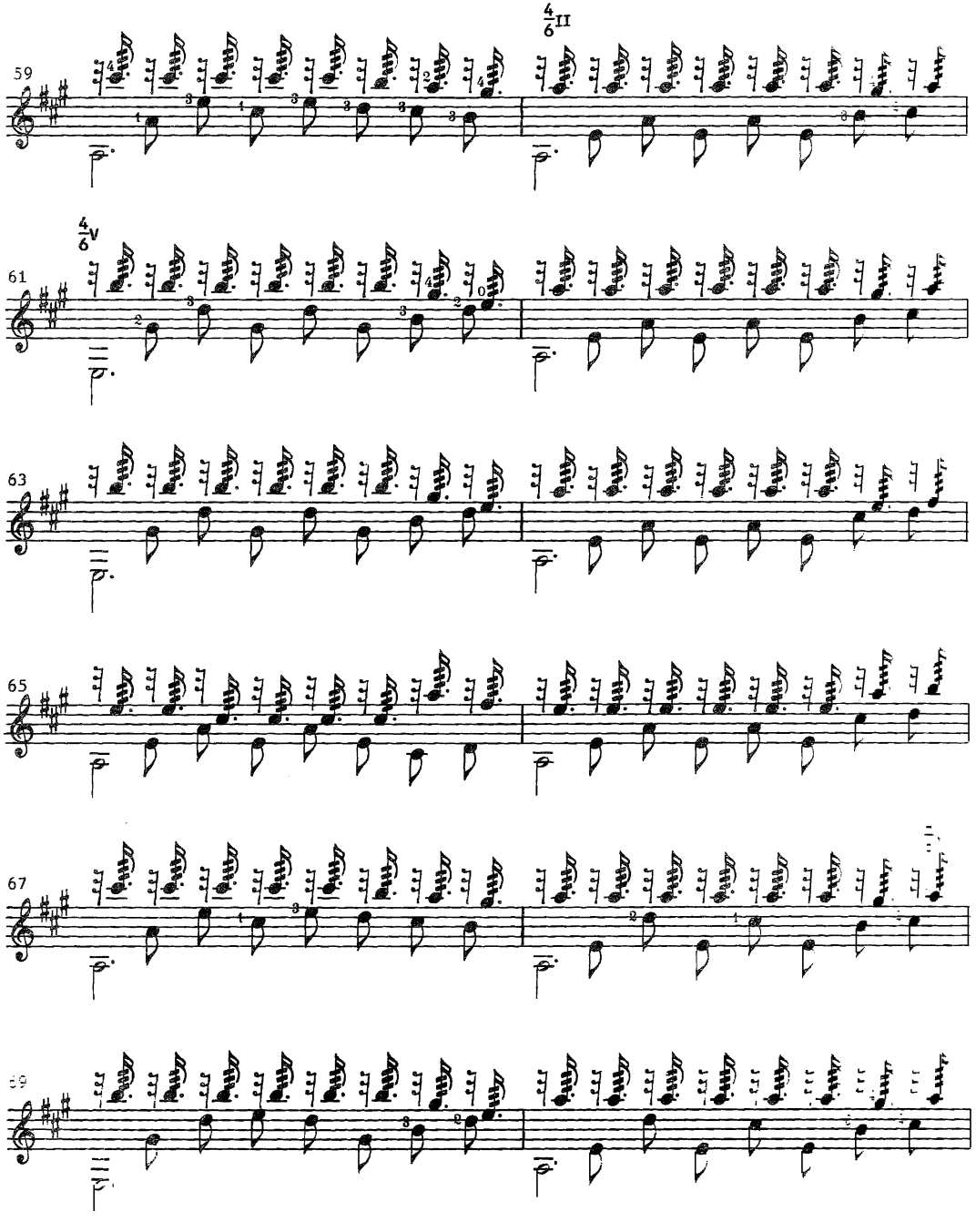
by Augustus Toplady




22
25
28
VAR. II
Virtuosic ♪=184
30
33
35
37


40
VAR. III
flowing ♪ =160
43
legato
44
45
p rapido
46
mp
mf
f
ff
47
48

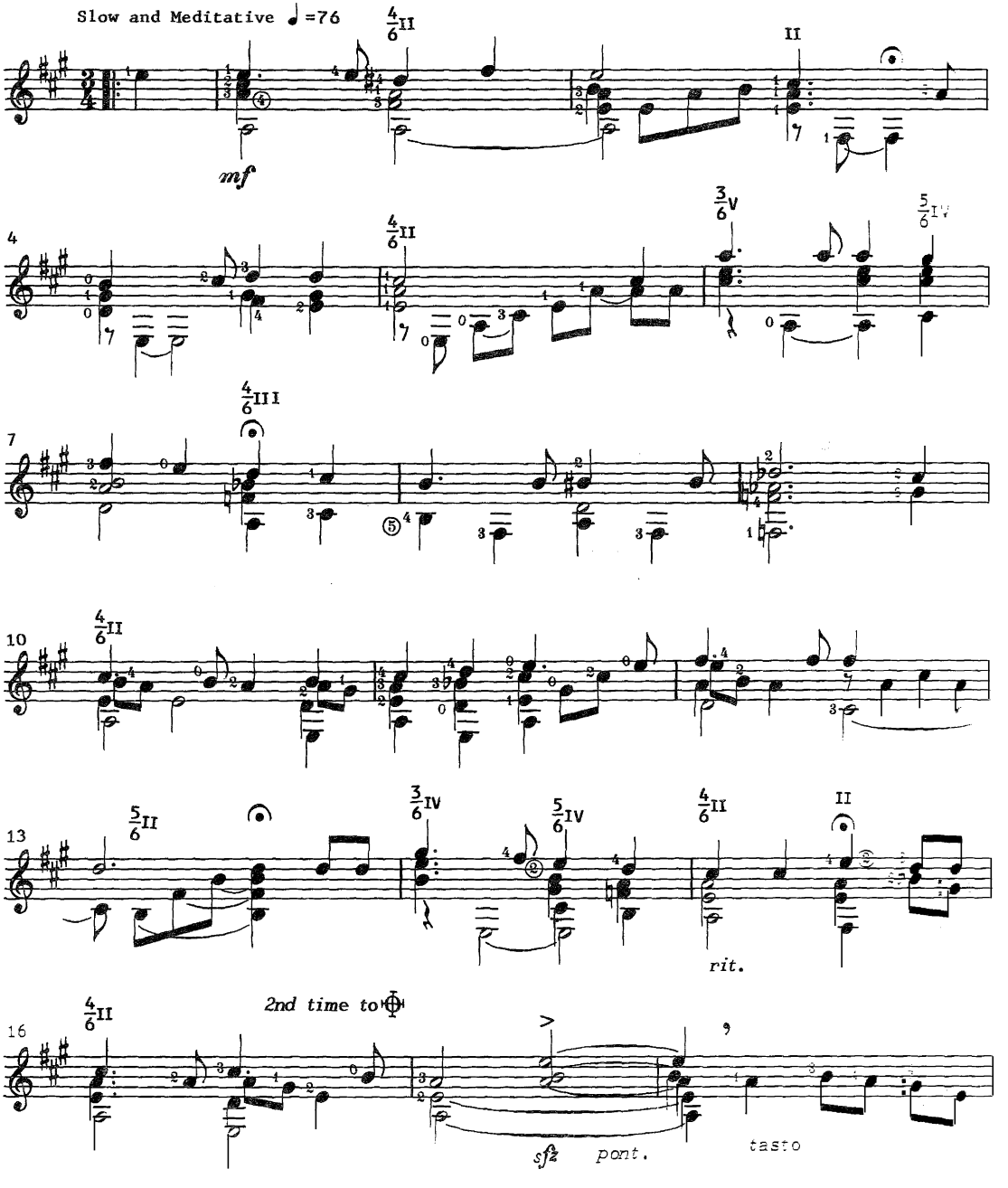

51
52
rit.
53
54
55
4/6 II
VAR. IV
singing, with reverence
p ami
p ami
56
rit.
57
p ami
etc.
3/6 II

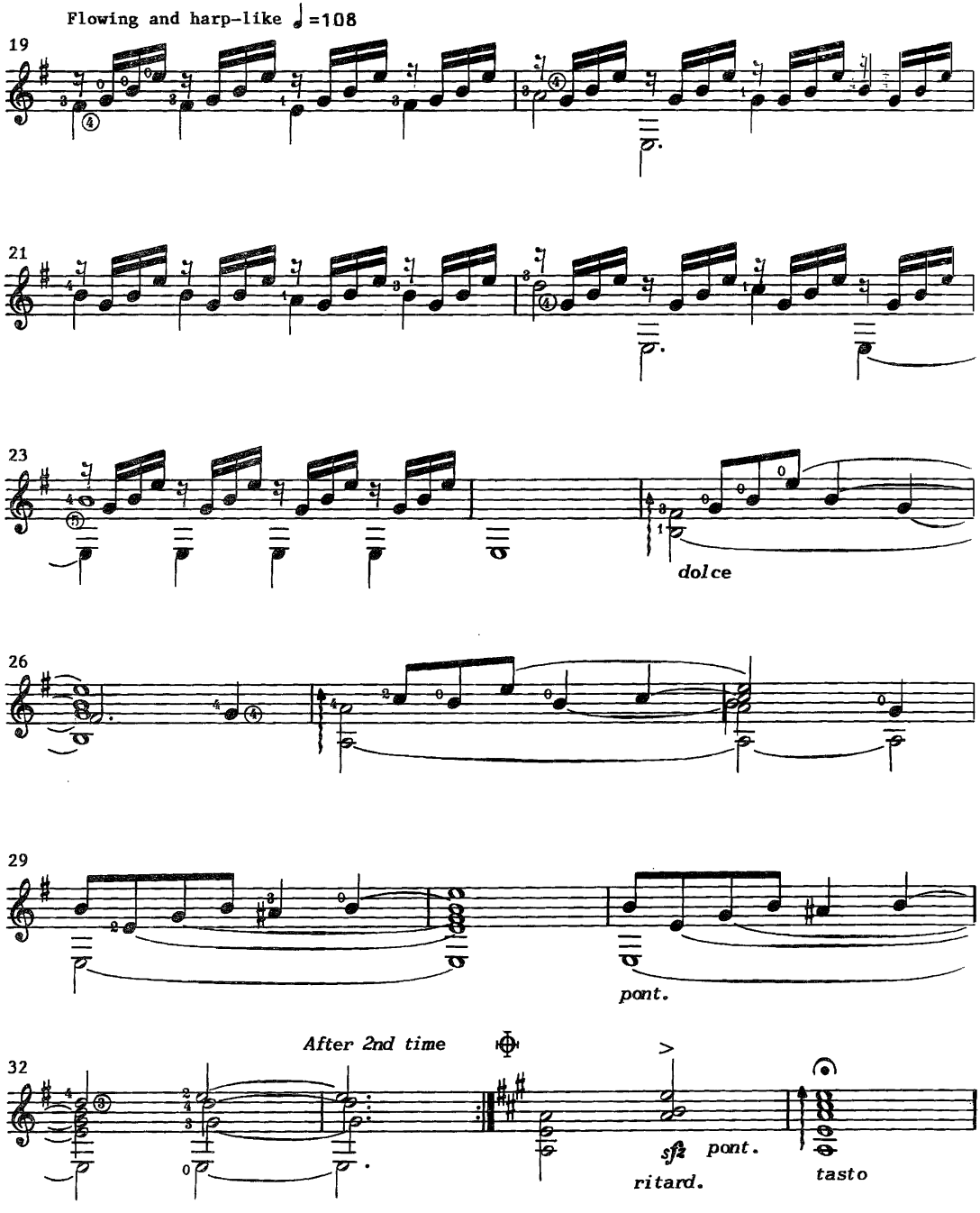

4/6 II
59
4/6 V
61
63
65
67
69

BENEATH THE CROSS OF JESUS

Arranged for the guitar
by Gerard Garno

by Frederick C. Maker




Flowing and harp-like ♩=108
19
21
23
dolce
26
29
pont.
After 2nd time
32
sfz
pont.
ritard.
tasto

General

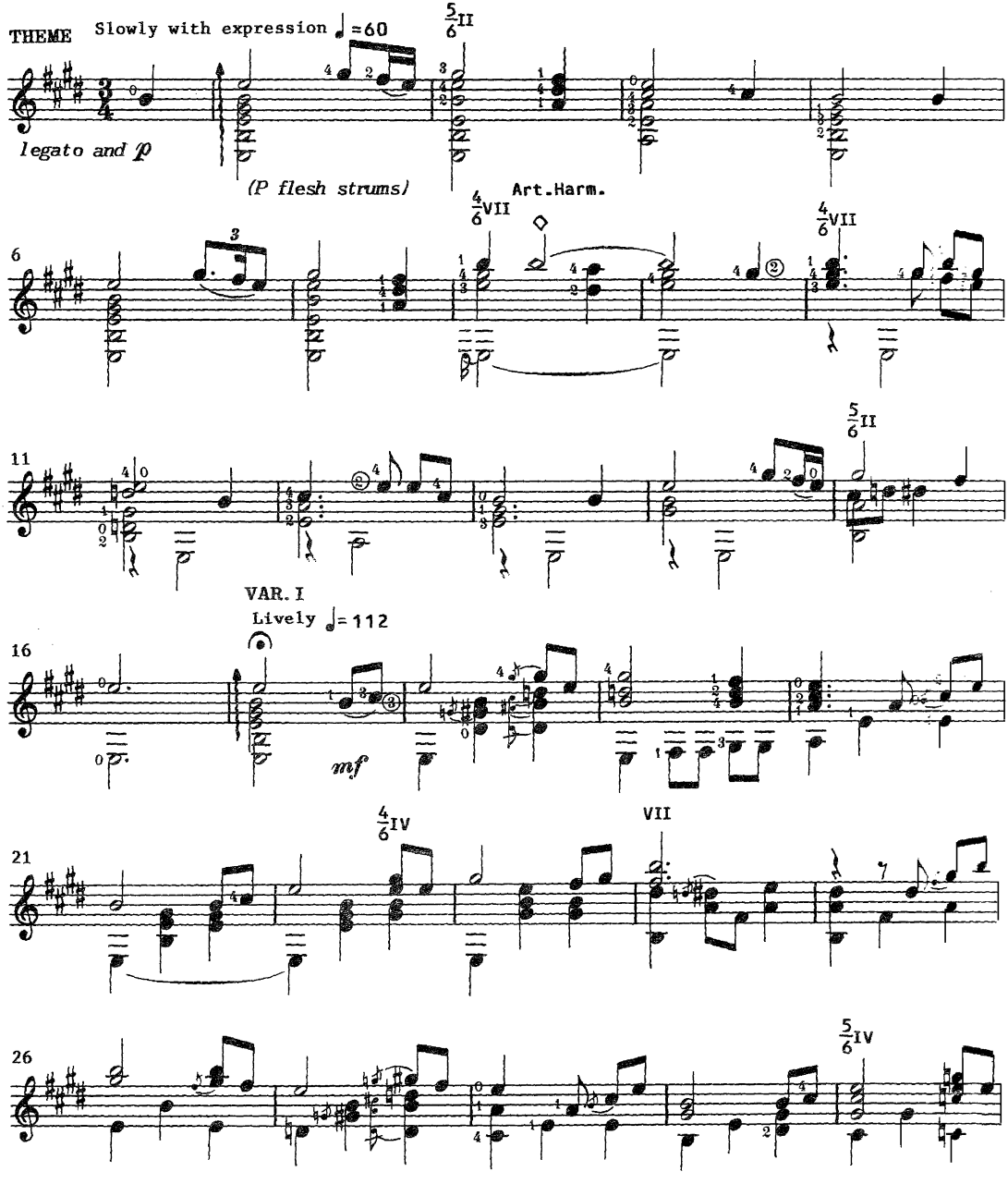
What then shall we say brothers? When you come together, everyone has a hymn, or a word or instruction, a revelation, a tongue or an interpretation. Ail of these must be done for the strengthening of the church.

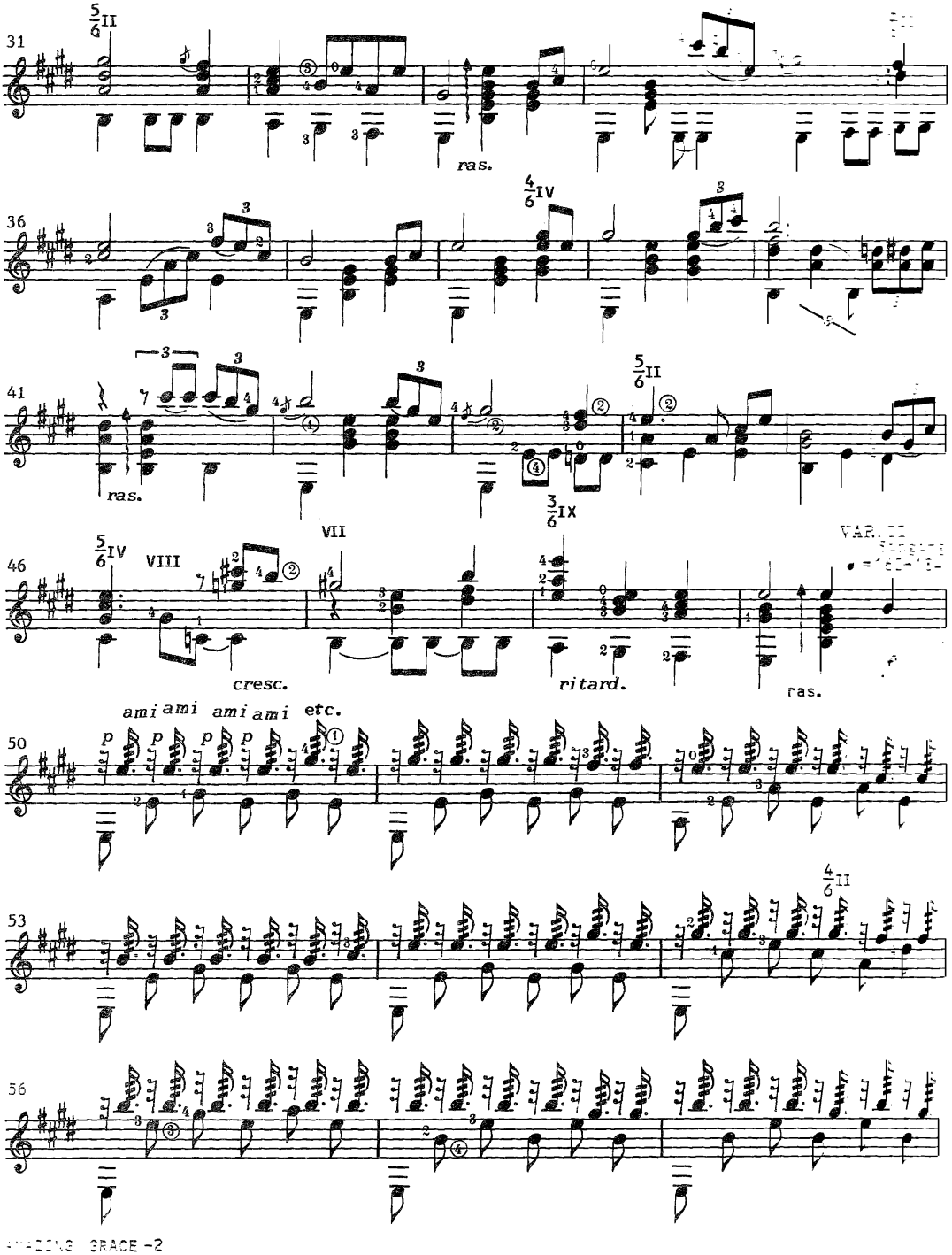
-1 Corinthians 14:26 (N.I.V.)

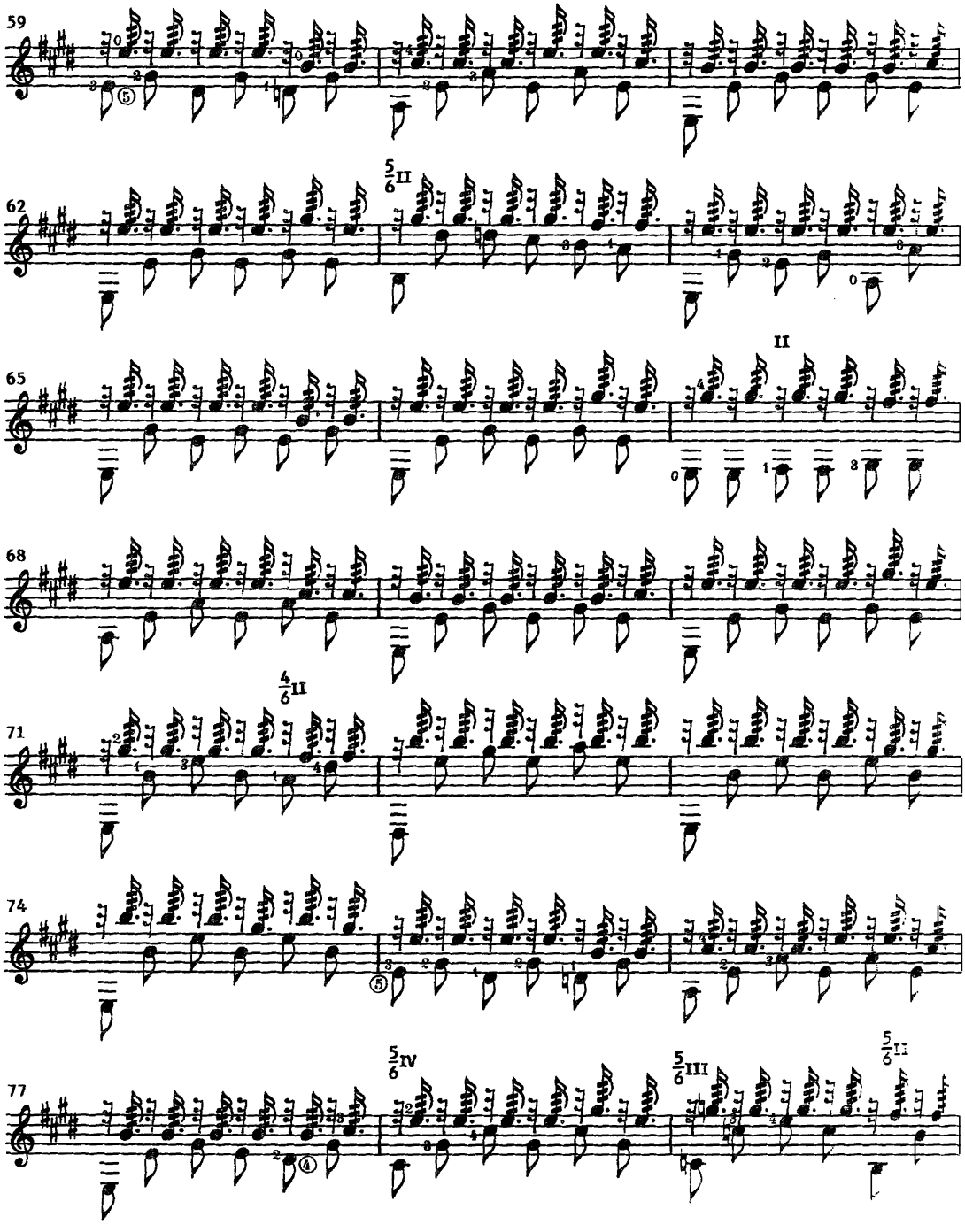
AMAZING GRACE

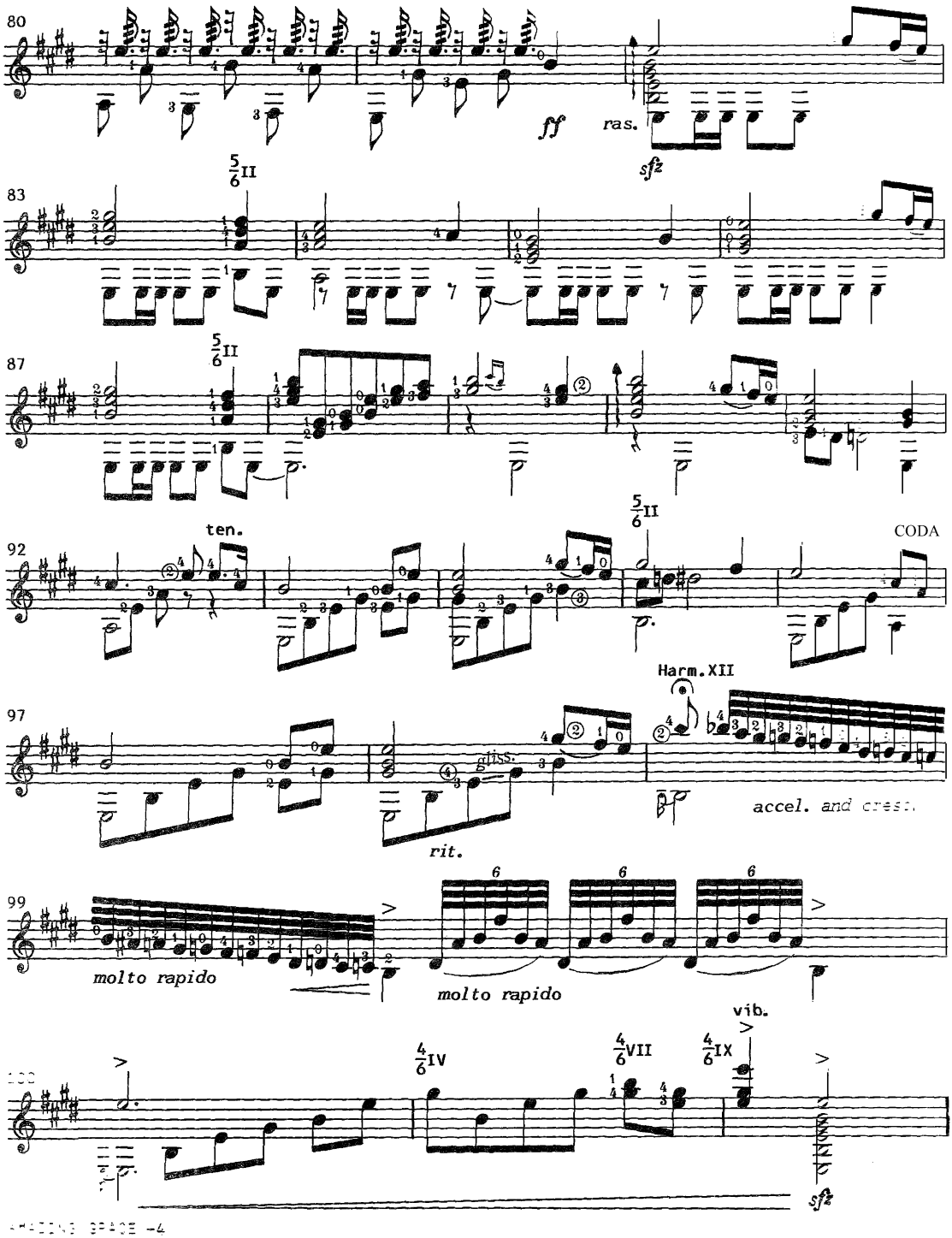
Arranged for the guitar
by Gerard Garno, Rick Foster
and Chet Atkins

Traditional
American Melody




31
ras.
36
41
ras.
46
cresc.
ritard.
ras.
50
ami ami ami ami etc.
53
56

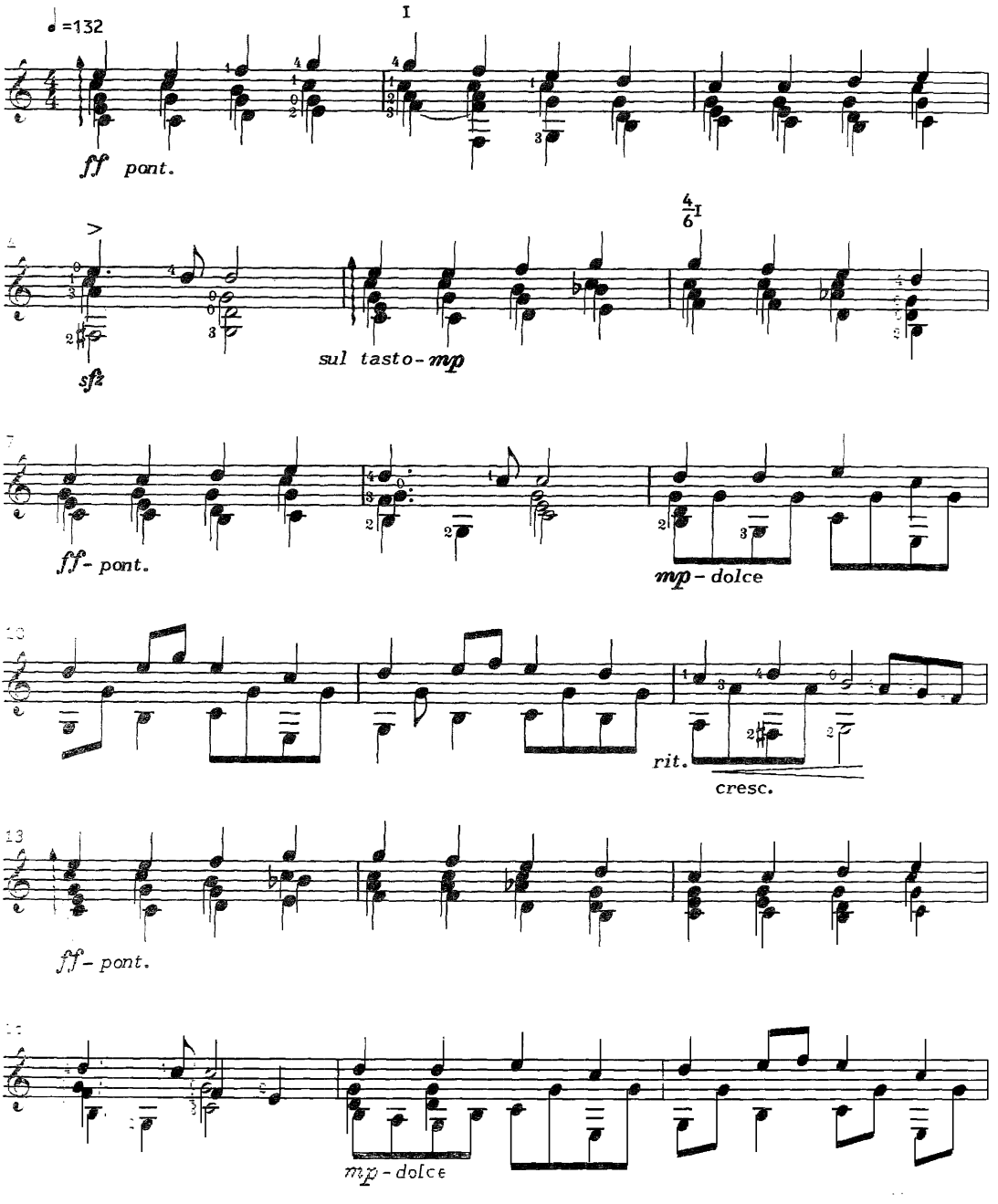

59
62
5/6 II
65
II
68
71
4/6 II
74
77
5/6 IV
5/6 III
5/6 II

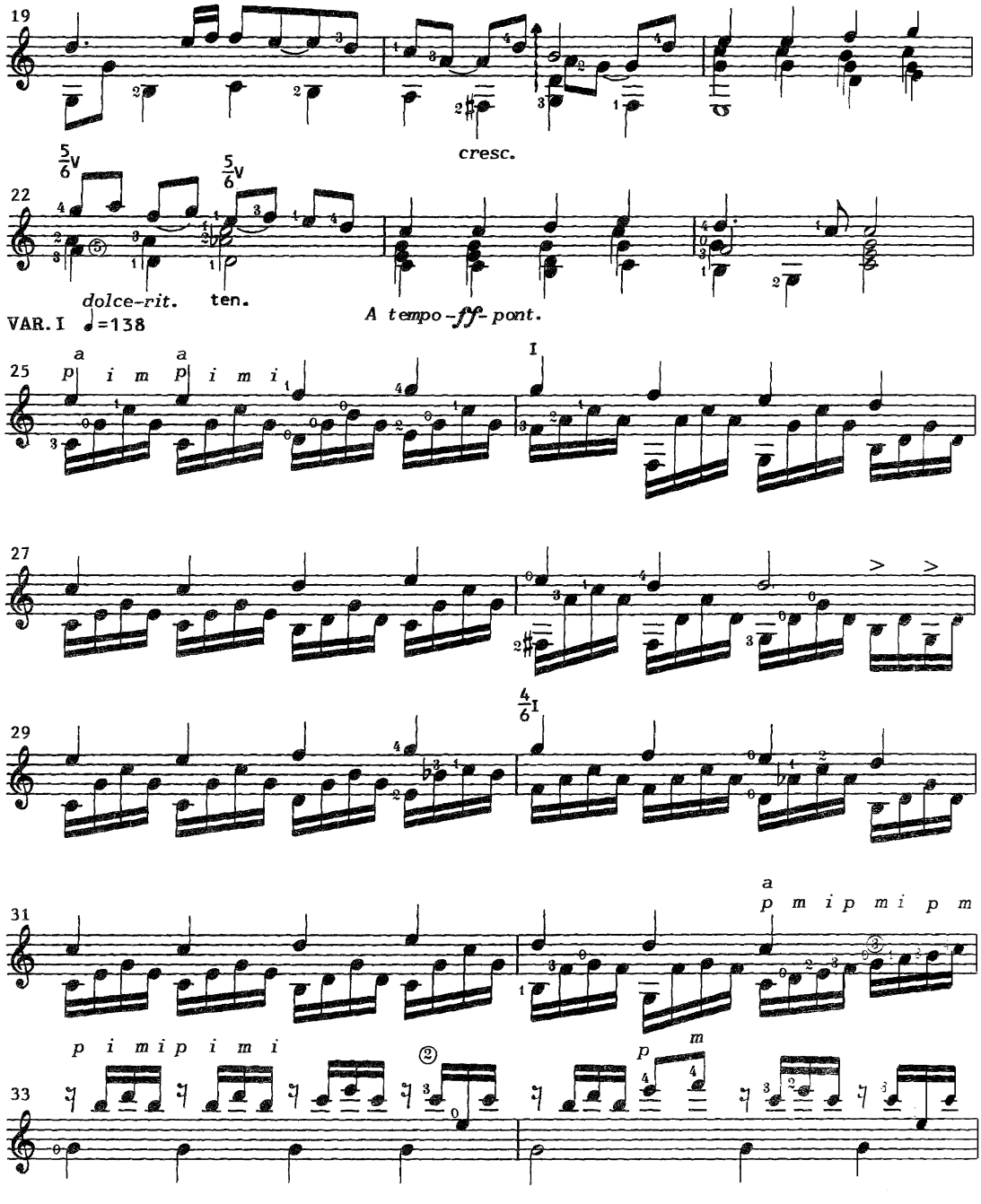

80
ff
ras.
sfz
83
5/6 II
87
5/6 II
92
ten.
5/6 II
CODA
97
Harm. XII
gliss.
accel. and cresc.
rit.
99
molto rapido
molto rapido
6
6
6
vib.
4/6 IV
4/6 VII
4/6 IX
sfz

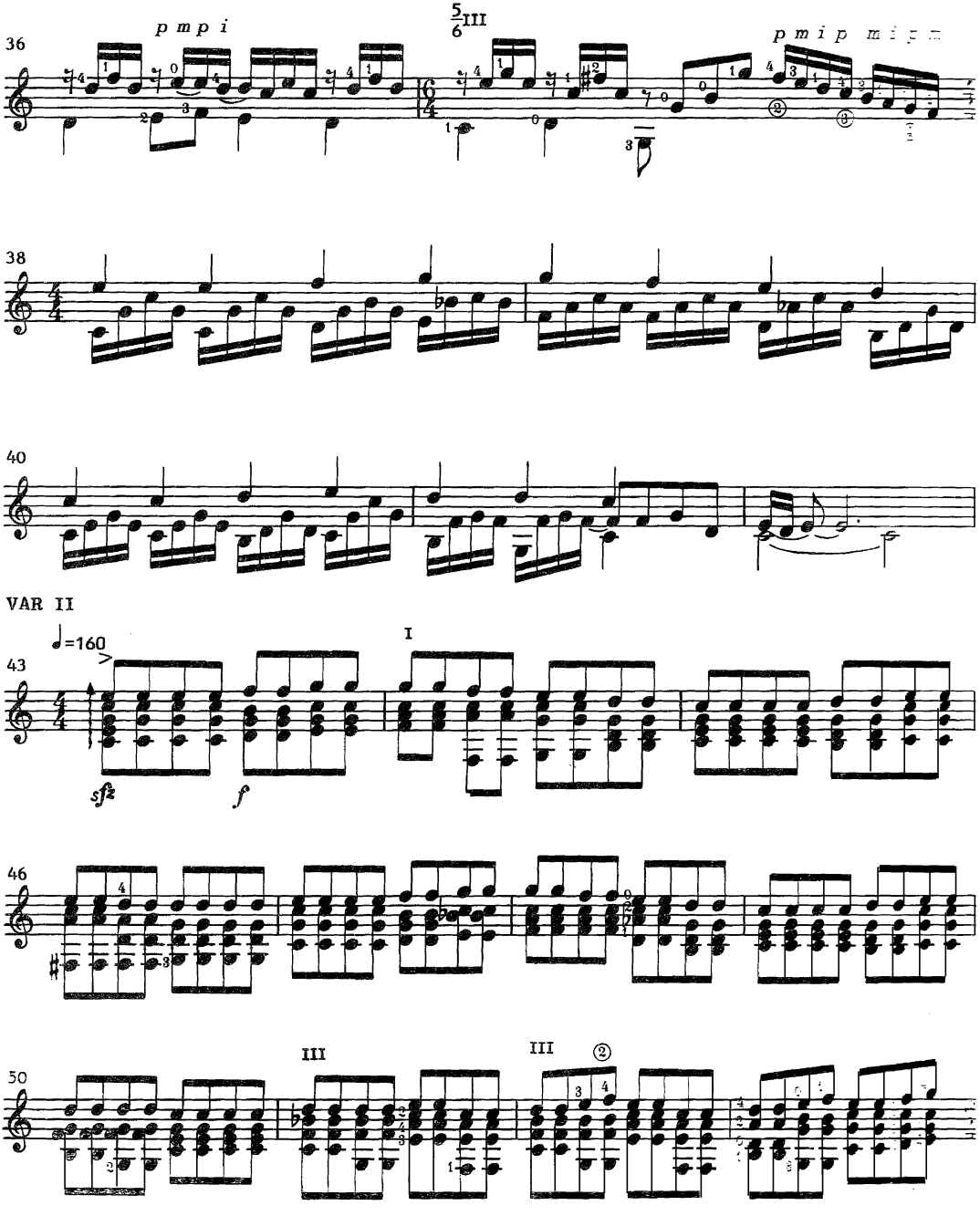
JOYFUL JOYFUL WE ADORE THEE

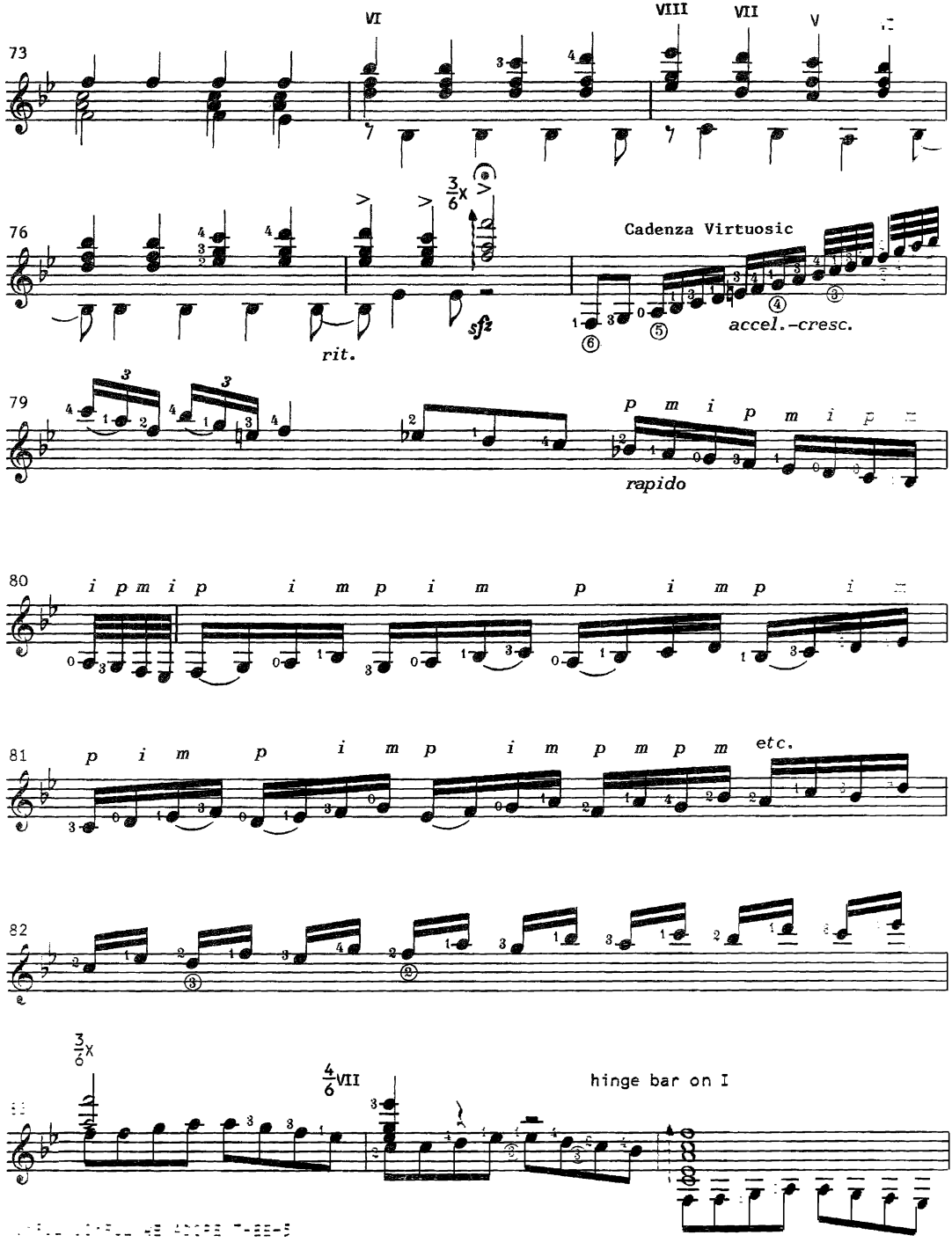
Arranged for the guitar
by David Harmon and
Gerard Garno

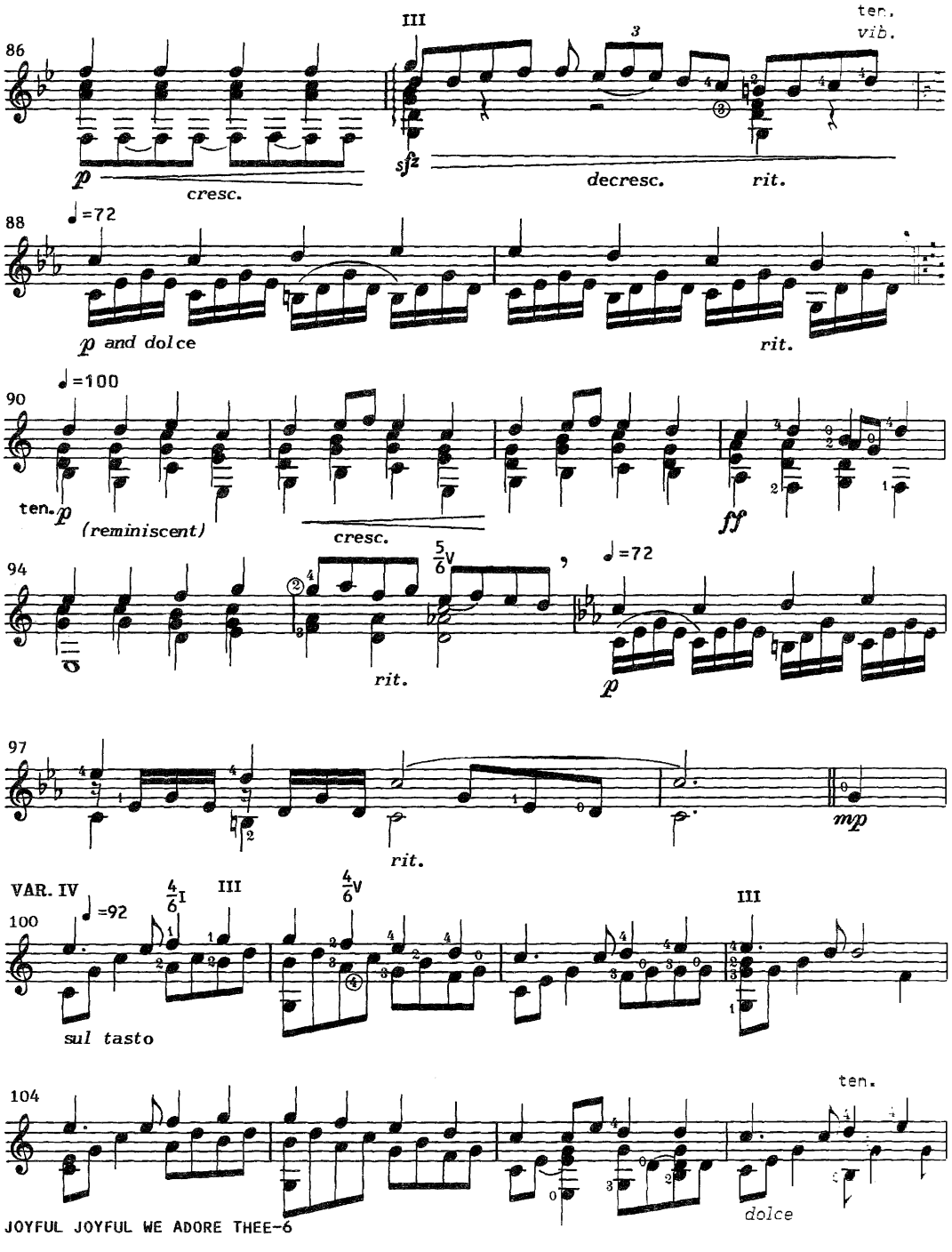
by Ludwing Van Beethoven

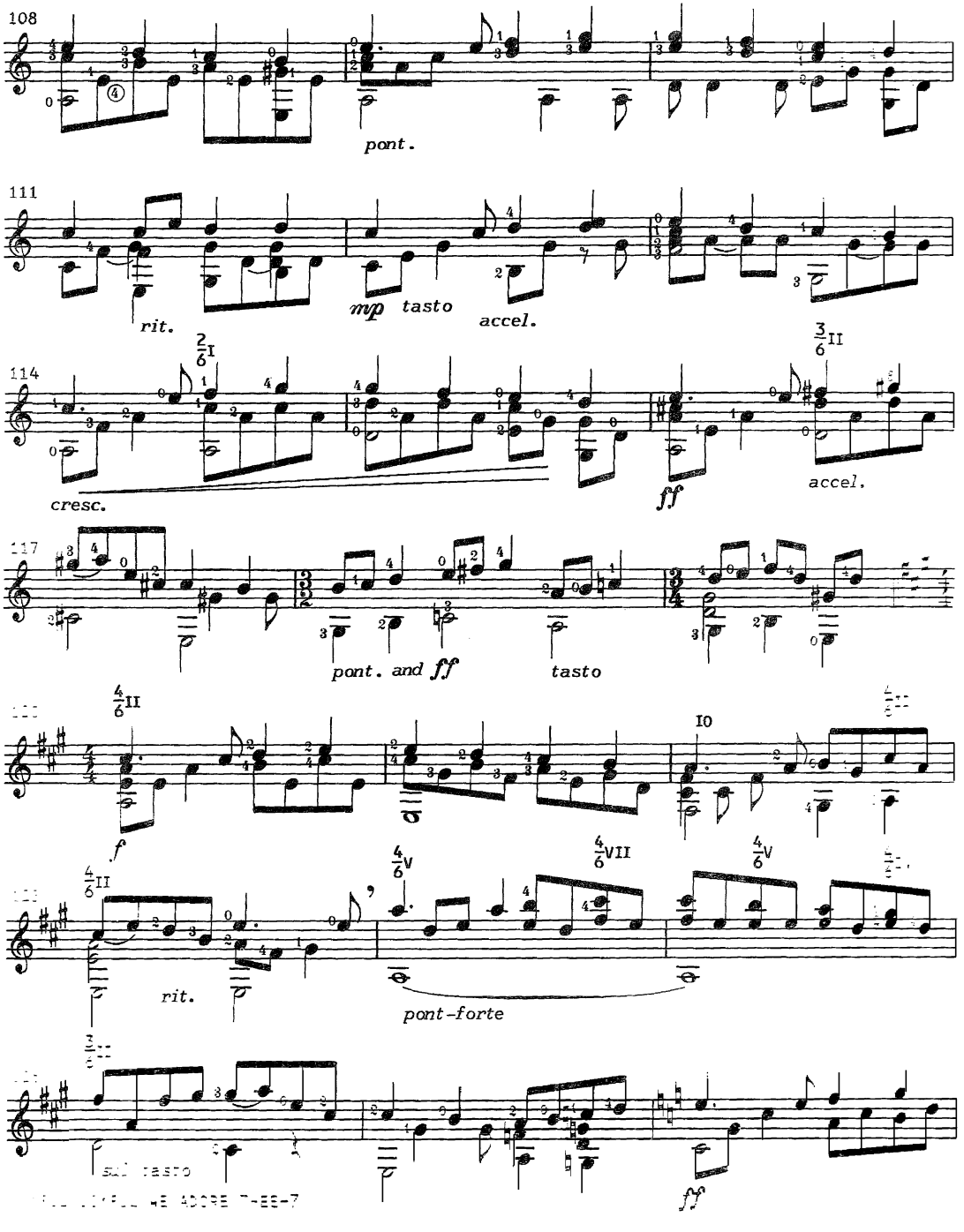


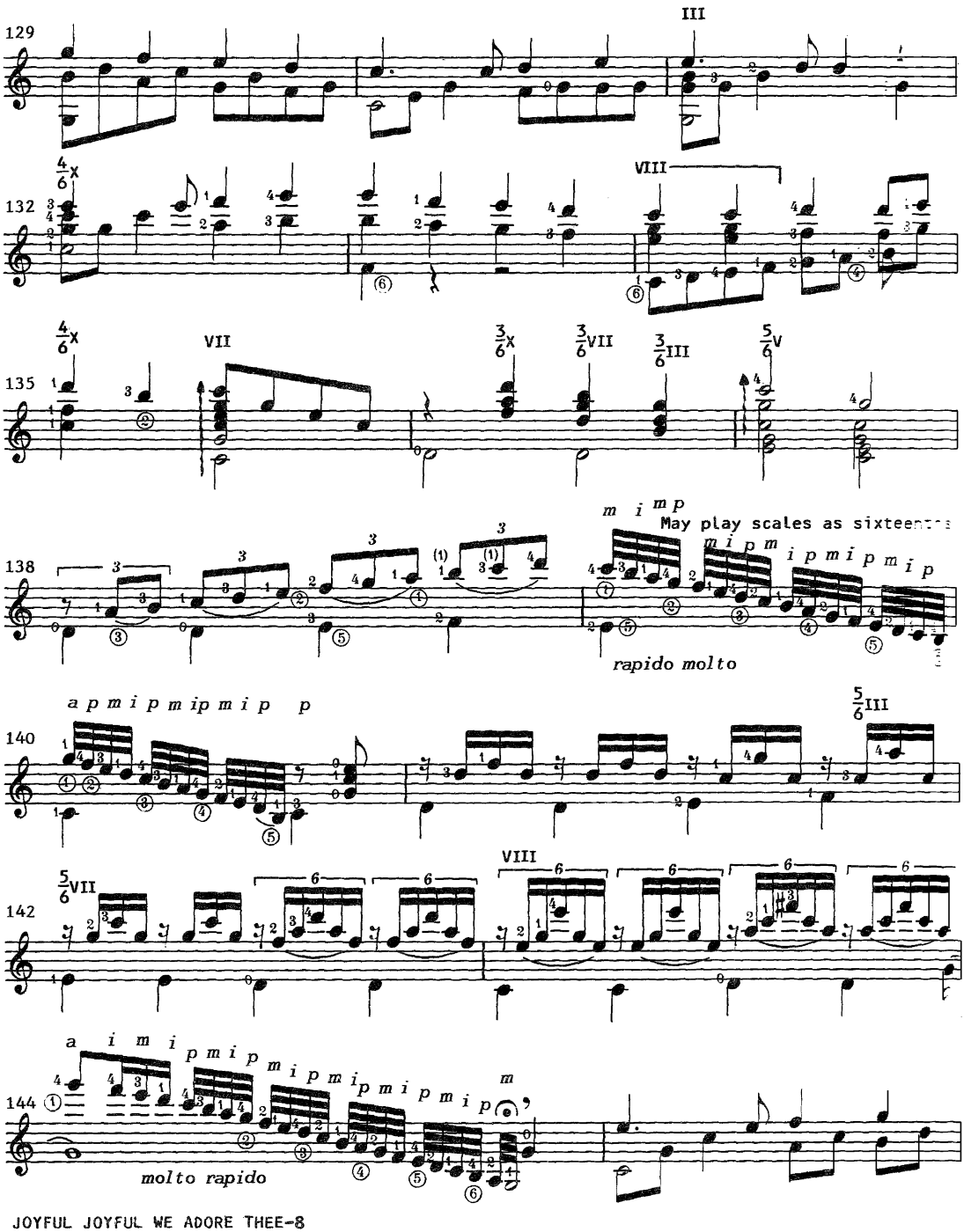

19
cresc.
22
dolce-rit.
ten.
A tempo - ff - pont.
VAR. I ♩=138
25
27
29
31
33

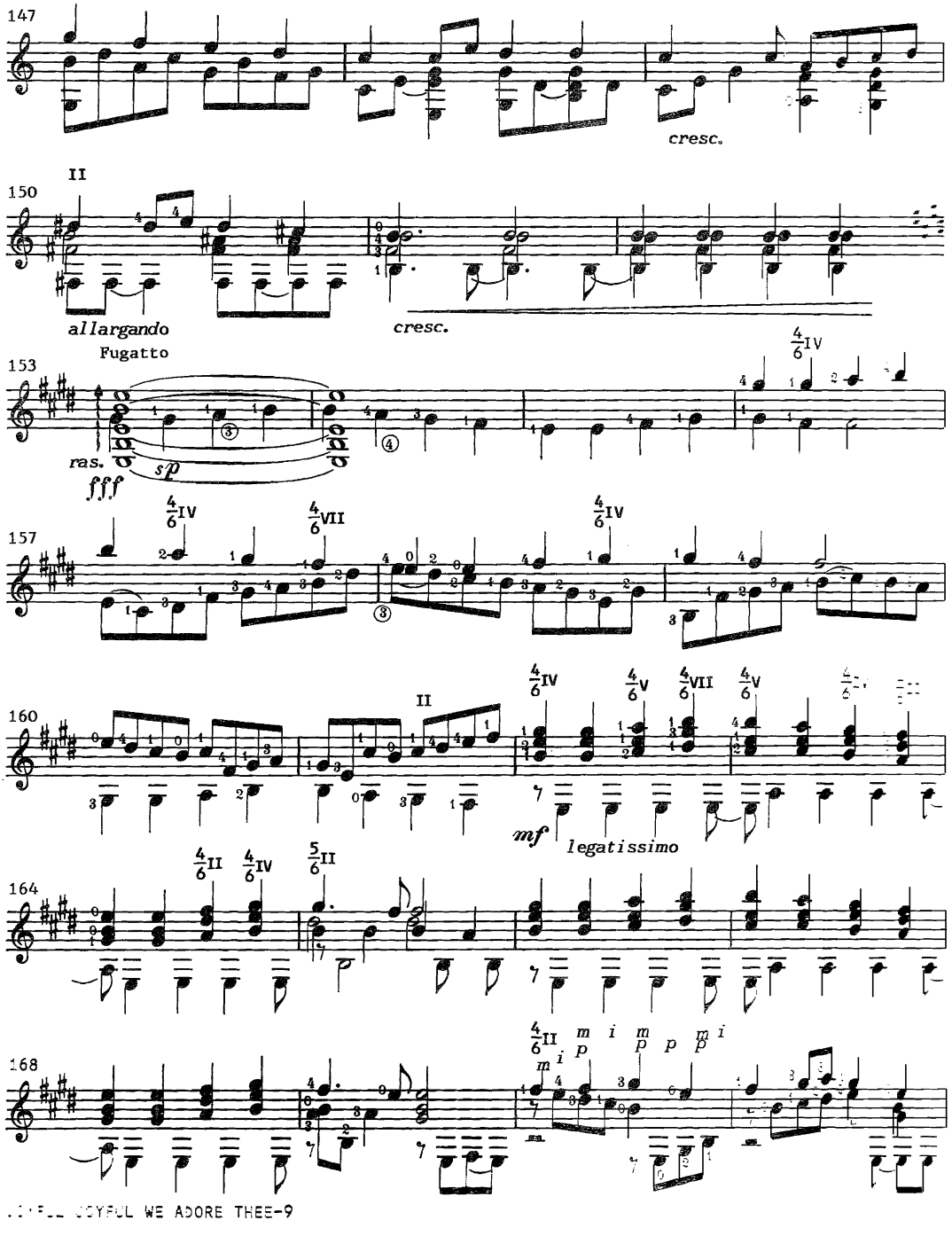

36
p m p i
5/6 III
p m i p m i p m
38
40
VAR II
♩=160
I
43
sfz
f
46
III
III
50
JOYFUL JOYFUL WE ADORE THEE-3

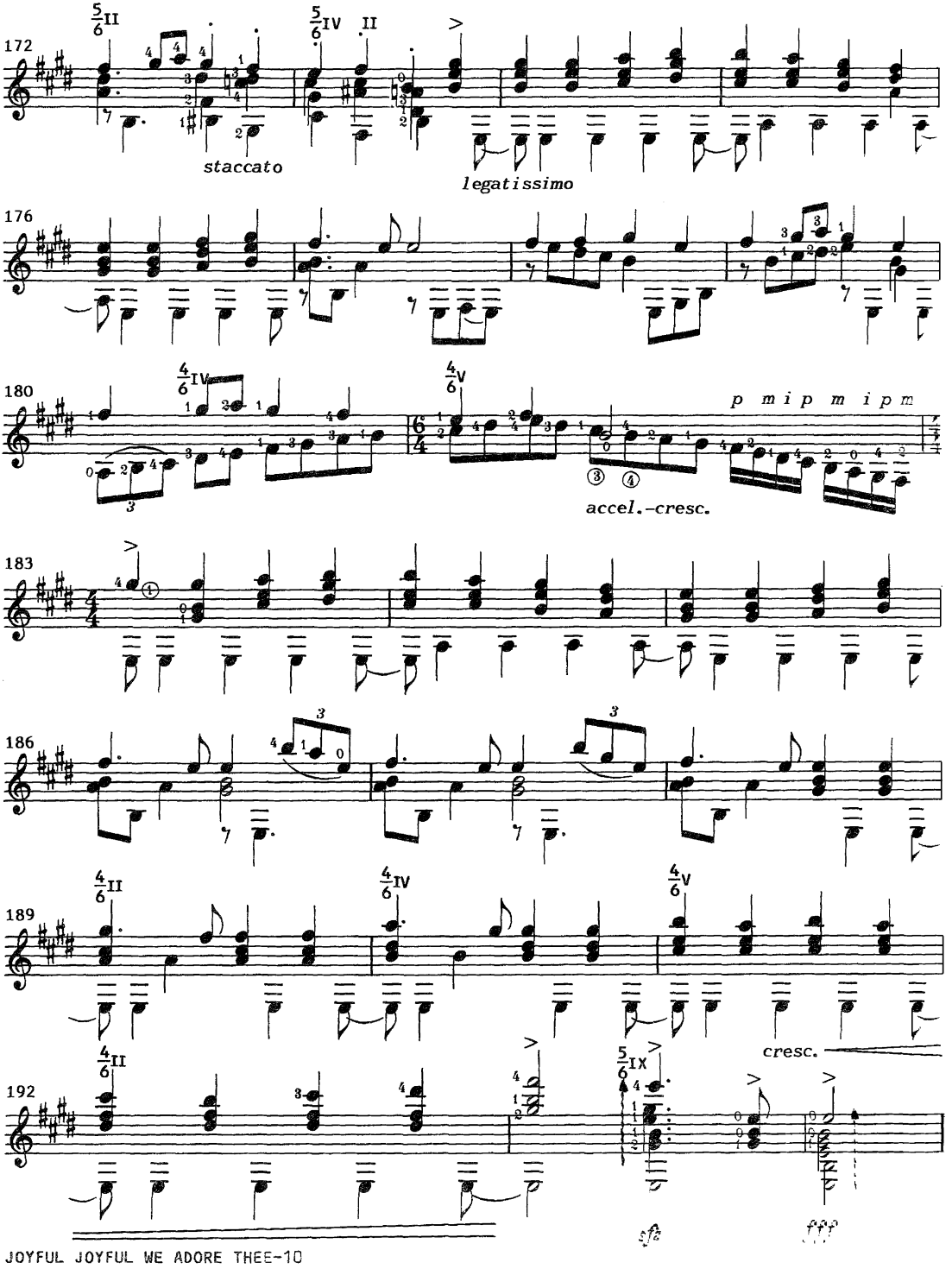

VI
VIII
VII
V
73
76
Cadenza Virtuosic
rit.
sfz
accel.-cresc.
79
rapido
80
81
etc.
82
hinge bar on I


86
III
ten.
vib.
p
cresc.
sfz
decresc.
rit.
88
♩=72
p and dolce
rit.
90
♩=100
ten.
p
(reminiscent)
cresc.
ff
94
5/6V
rit.
♩=72
p
97
rit.
mp
VAR. IV
100
♩=92
4/6I
III
4/6V
III
sul tasto
104
ten.
dolce
JOYFUL JOYFUL WE ADORE THEE-6


108
pont.
111
rit.
mp tasto
accel.
114
cresc.
ff
accel.
117
pont. and ff
tasto
f
rit.
pont-forte
ff


129
III
132
VIII
135
VII
138
May play scales as sixteenths
rapido molto
140
142
144
molto rapido
JOYFUL JOYFUL WE ADORE THEE-8

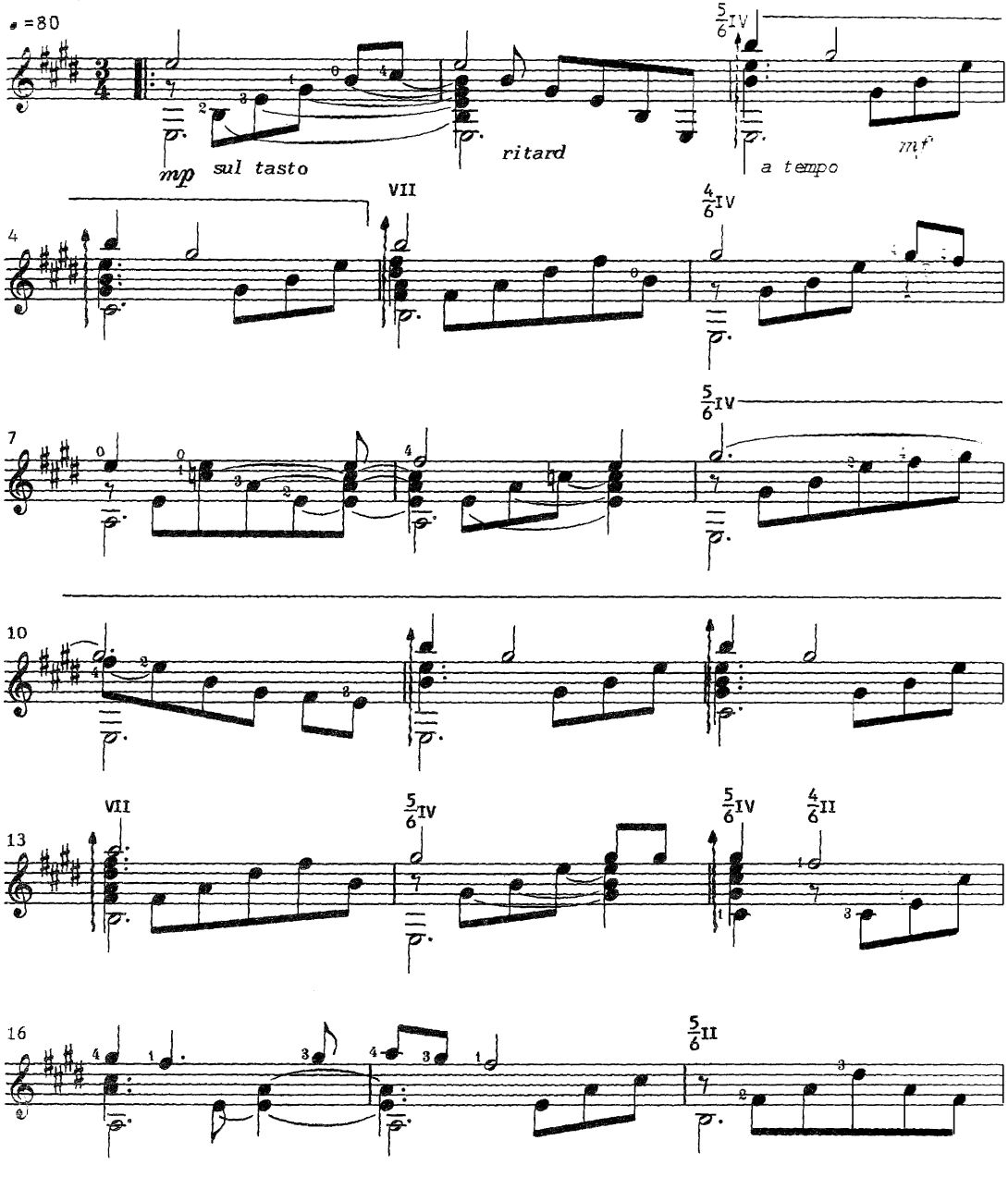

147
cresc.
150
II
allargando
cresc.
153
Fugatto
ras.
fff
sp
4/6 IV
157
4/6 IV
4/6 VII
4/6 IV
160
II
4/6 IV
4/6 V
4/6 VII
4/6 V
mf
legatissimo
164
4/6 II
4/6 IV
5/6 II
168
4/6 II
m i p
m i p
p p p
JOYFUL JOYFUL WE ADORE THEE-9


172
staccato
legatissimo
176
180
p m i p m i p m
accel.-cresc.
183
186
189
cresc.
192
JOYFUL JOYFUL WE ADORE THEE-10

THERE'S JUST SOMETHING ABOUT THAT NAME

Arranged for the guitar
by Gerard Garno

by William J. Gaither



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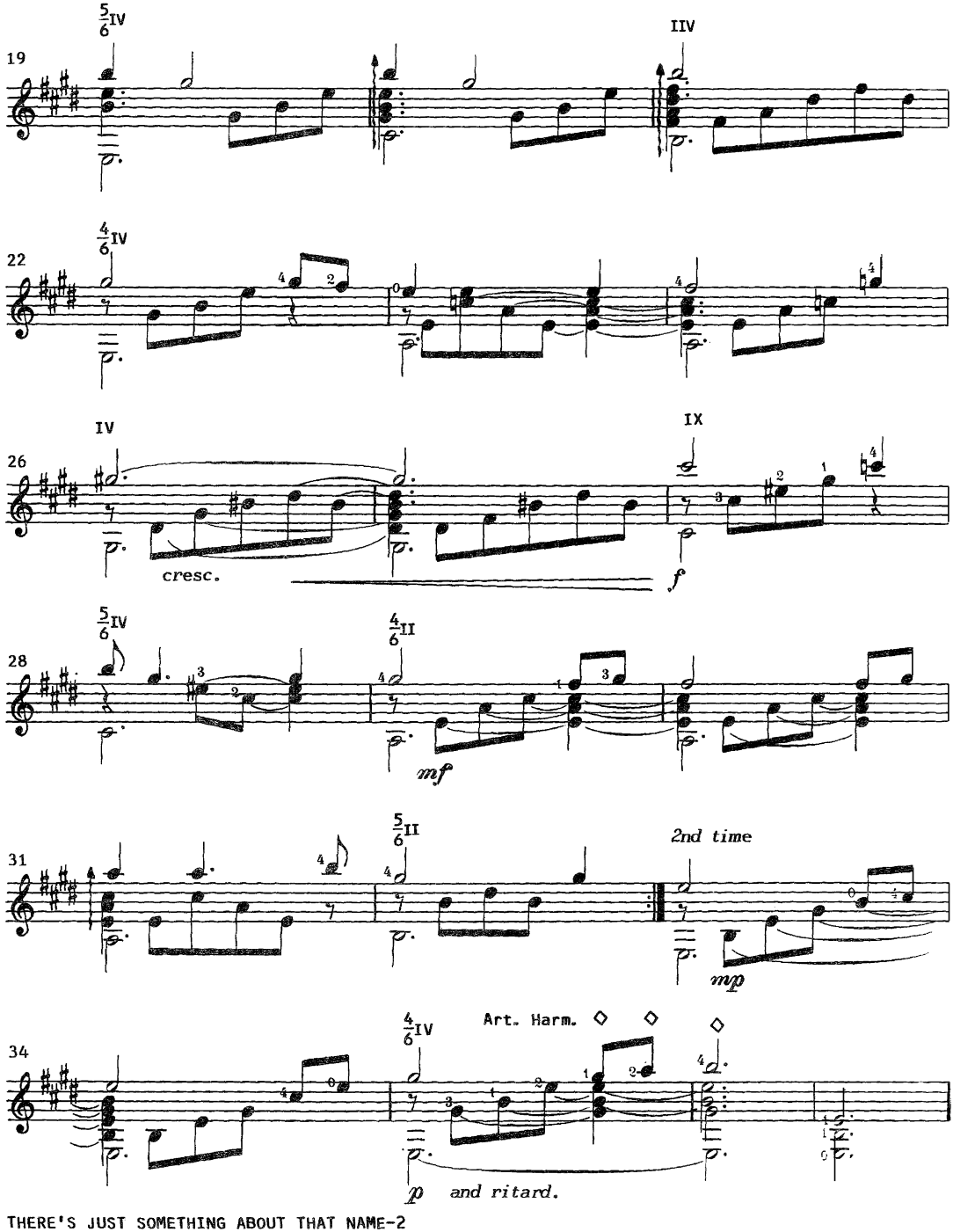
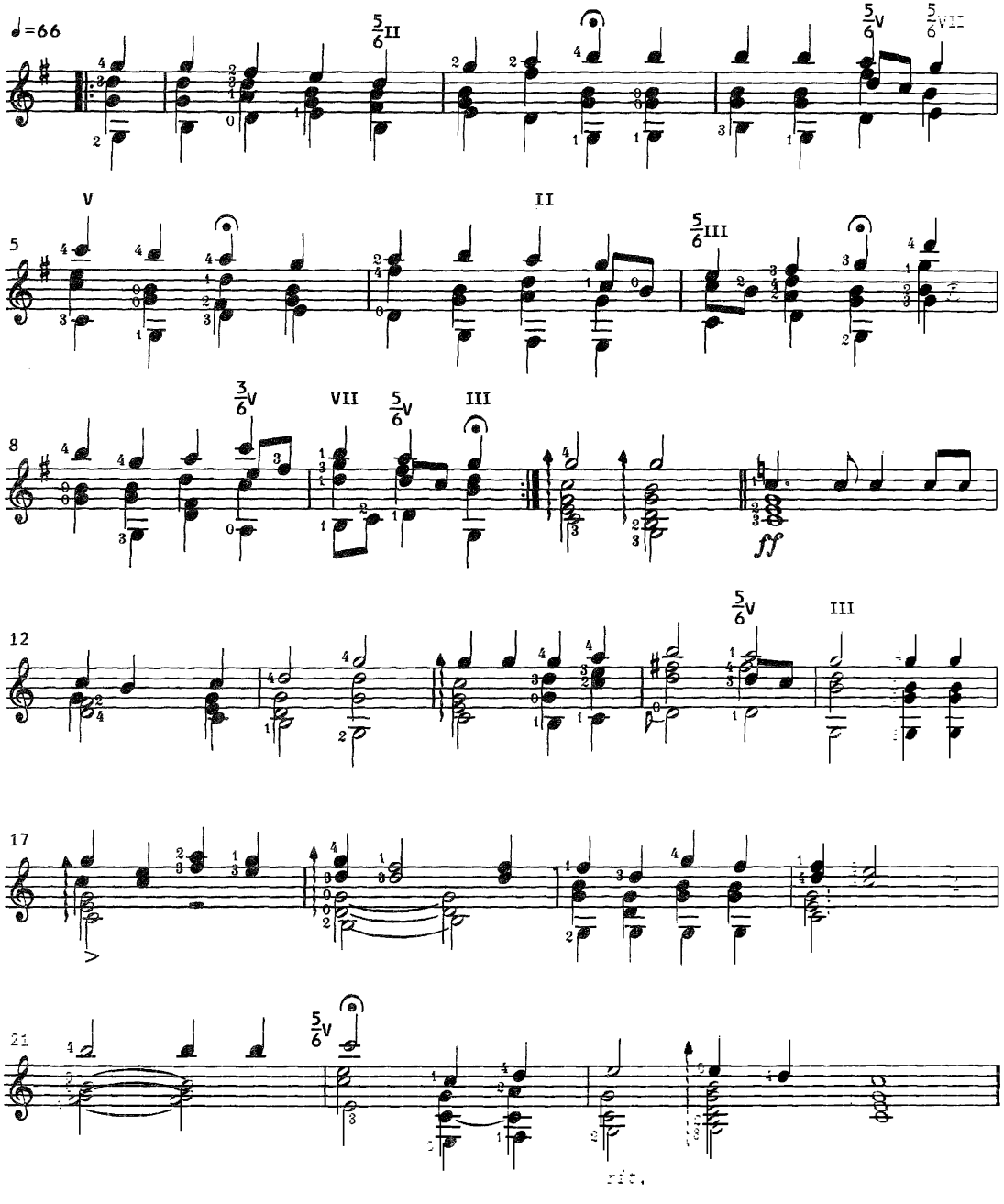

19
22
26
28
31
34
cresc.
f
mf
2nd time
mp
Art. Harm.
p and ritard.

DOXOLOGY/GLORIA PATRI

Arranged for the guitar
by Gerard Garno

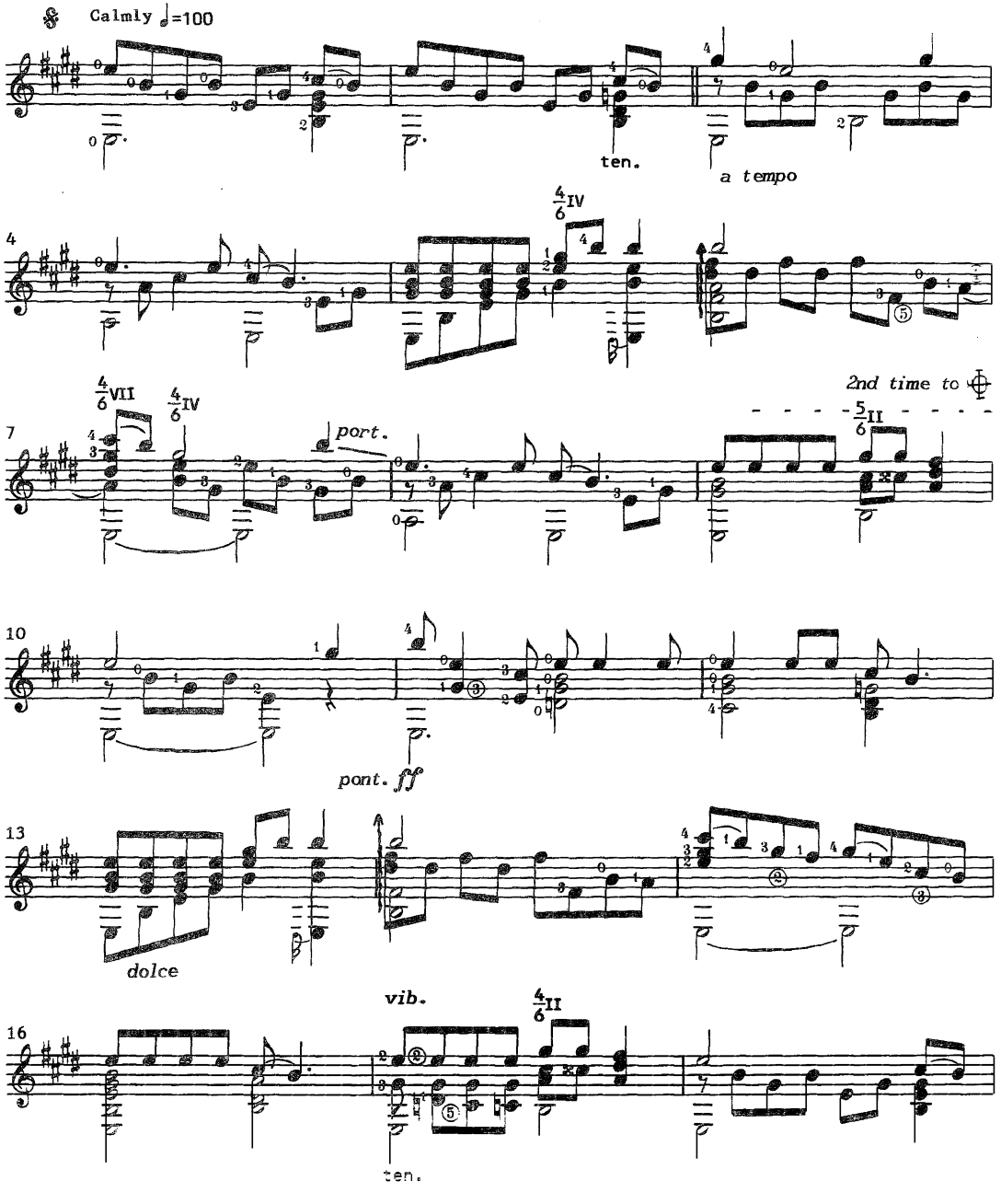
by Lovis Bourgeois
and Henry Greatorex

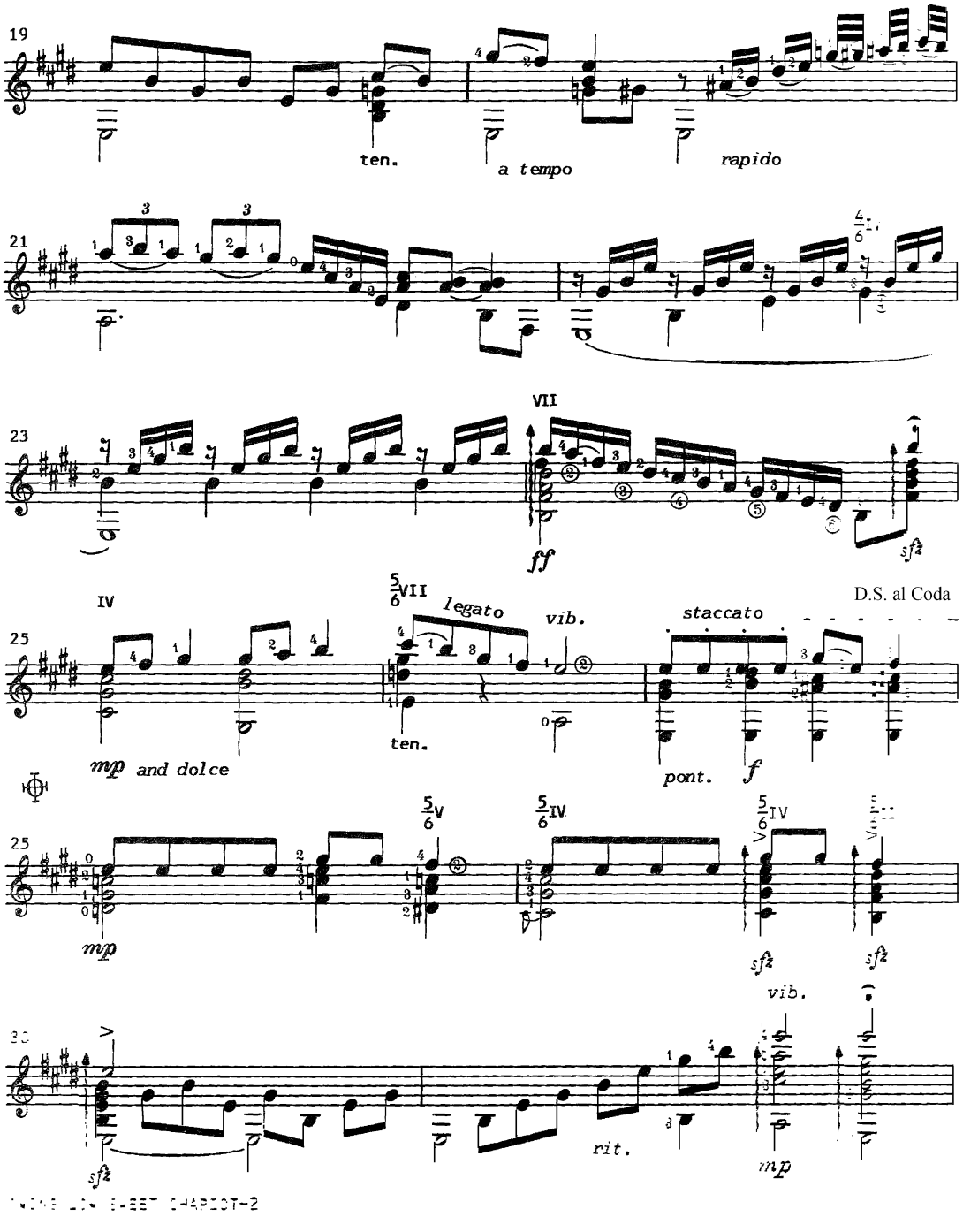


SWING LOW SWEET CHARIOT

Arranged for the guitar
by Ivor Mairants, Ken Hummer &
Gerard Garno

Traditional
Afro-American Spiritual

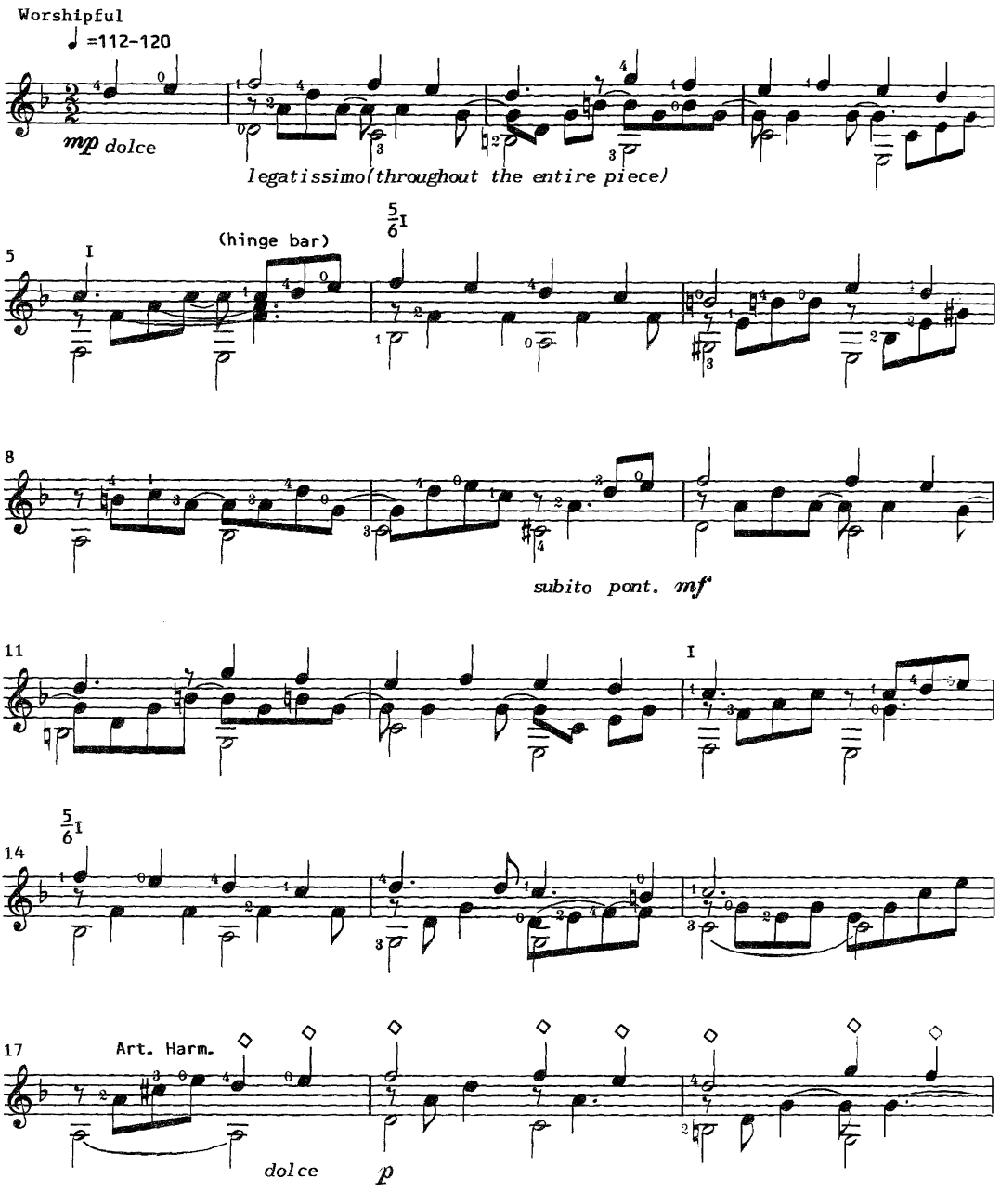



19
ten.
a tempo
rapido
21
23
VII
ff
sfz
IV
5/6 VII
legato
vib.
staccato
D.S. al Coda
25
mp and dolce
ten.
pont.
f
5/6 V
5/6 IV
5/6 IV
mp
sfz
sfz
vib.
30
sfz
rit.
mp

EL SHADDAI

Arranged for the guitar
by David Harmon

by John Thompson
and Michael Card



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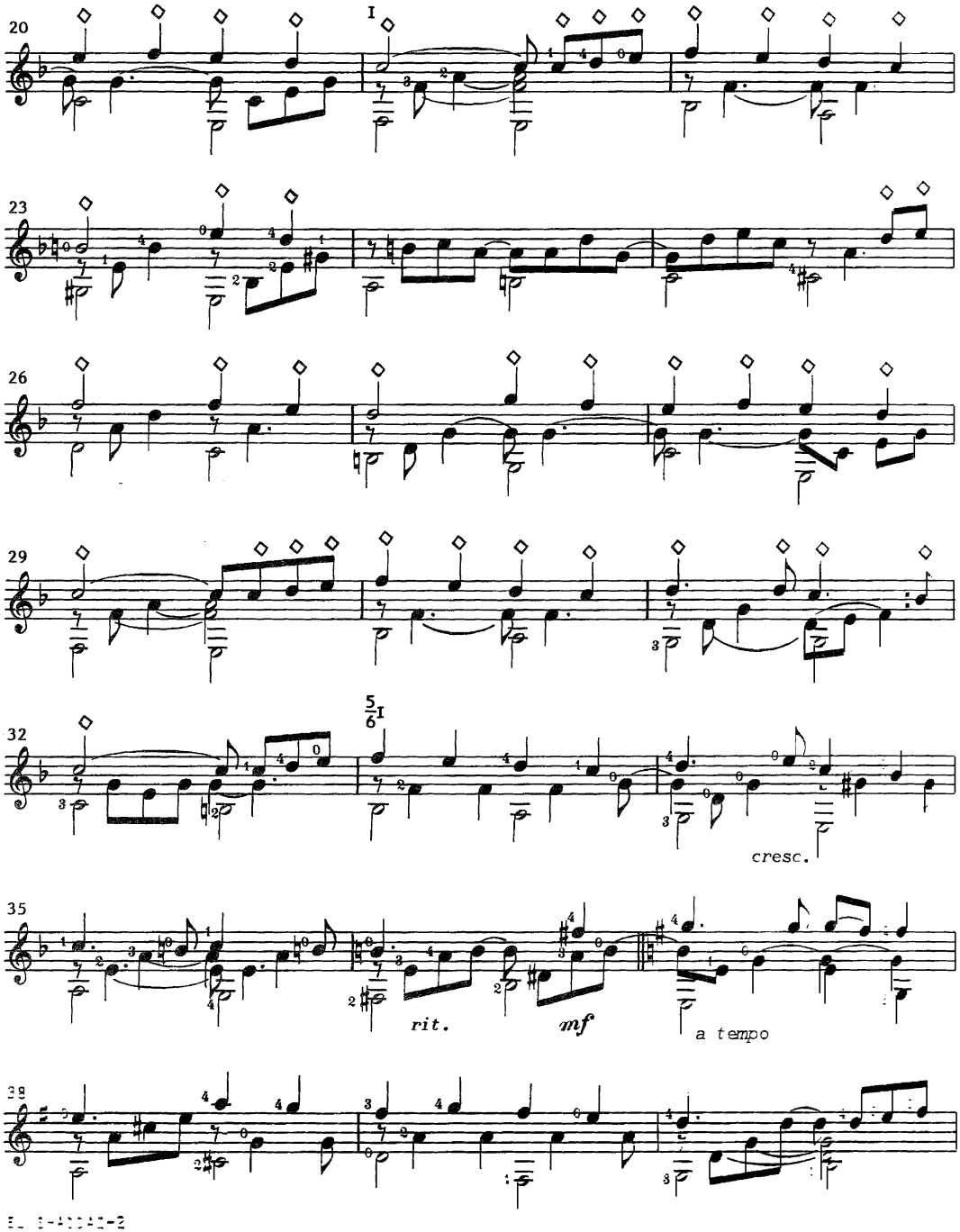
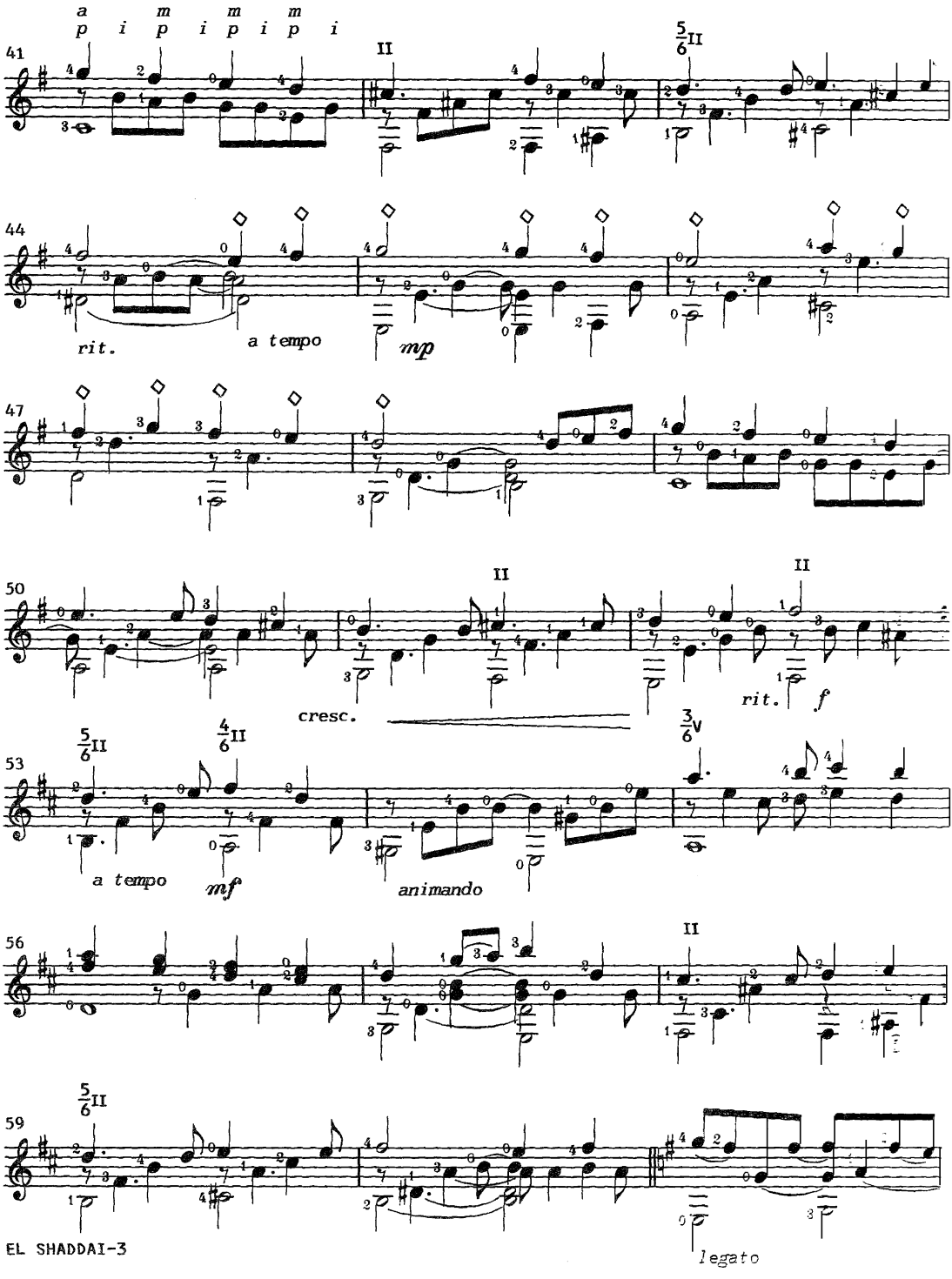
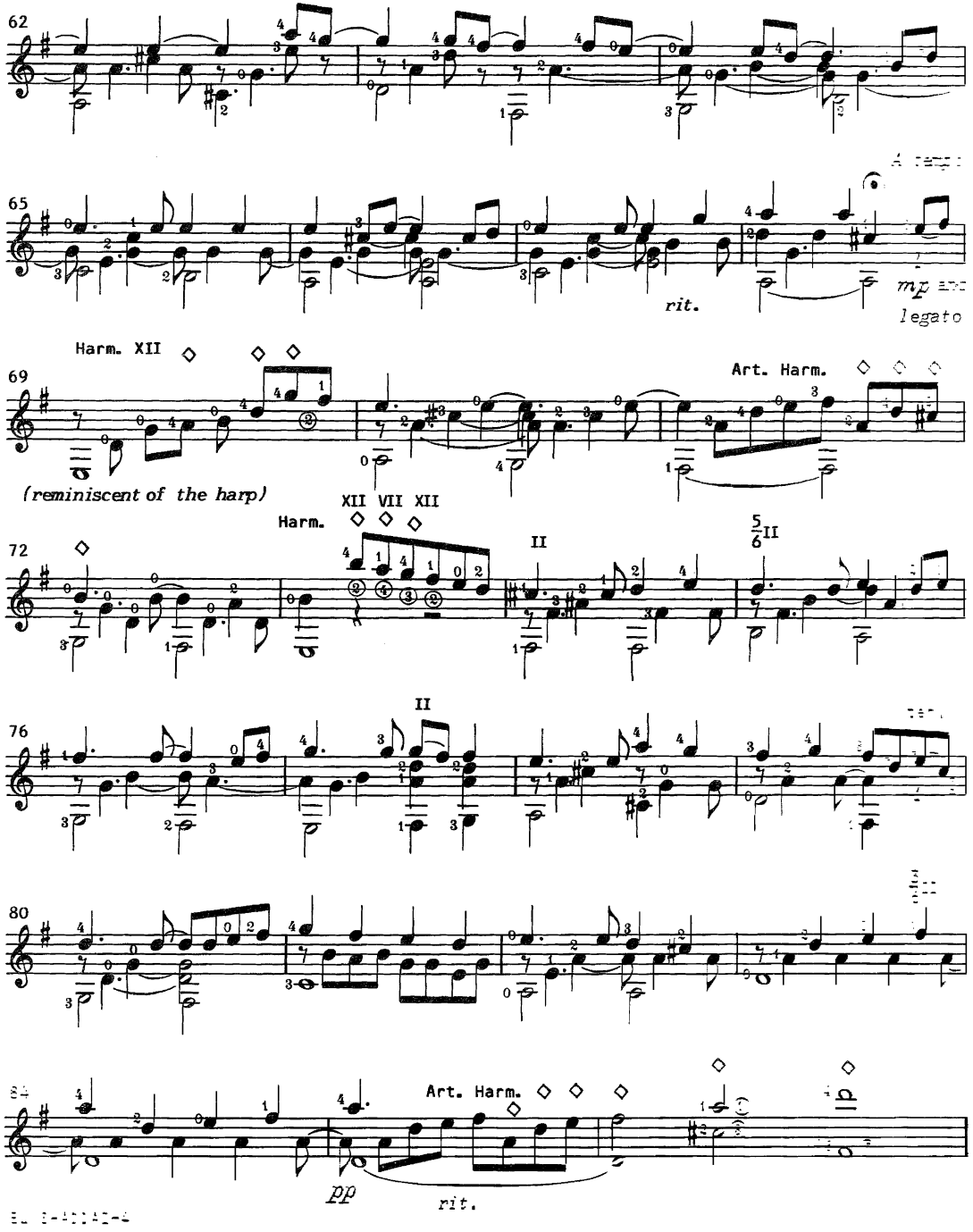

20
I
23
26
29
32
5
6
I
cresc.
35
rit.
mf
a tempo
38

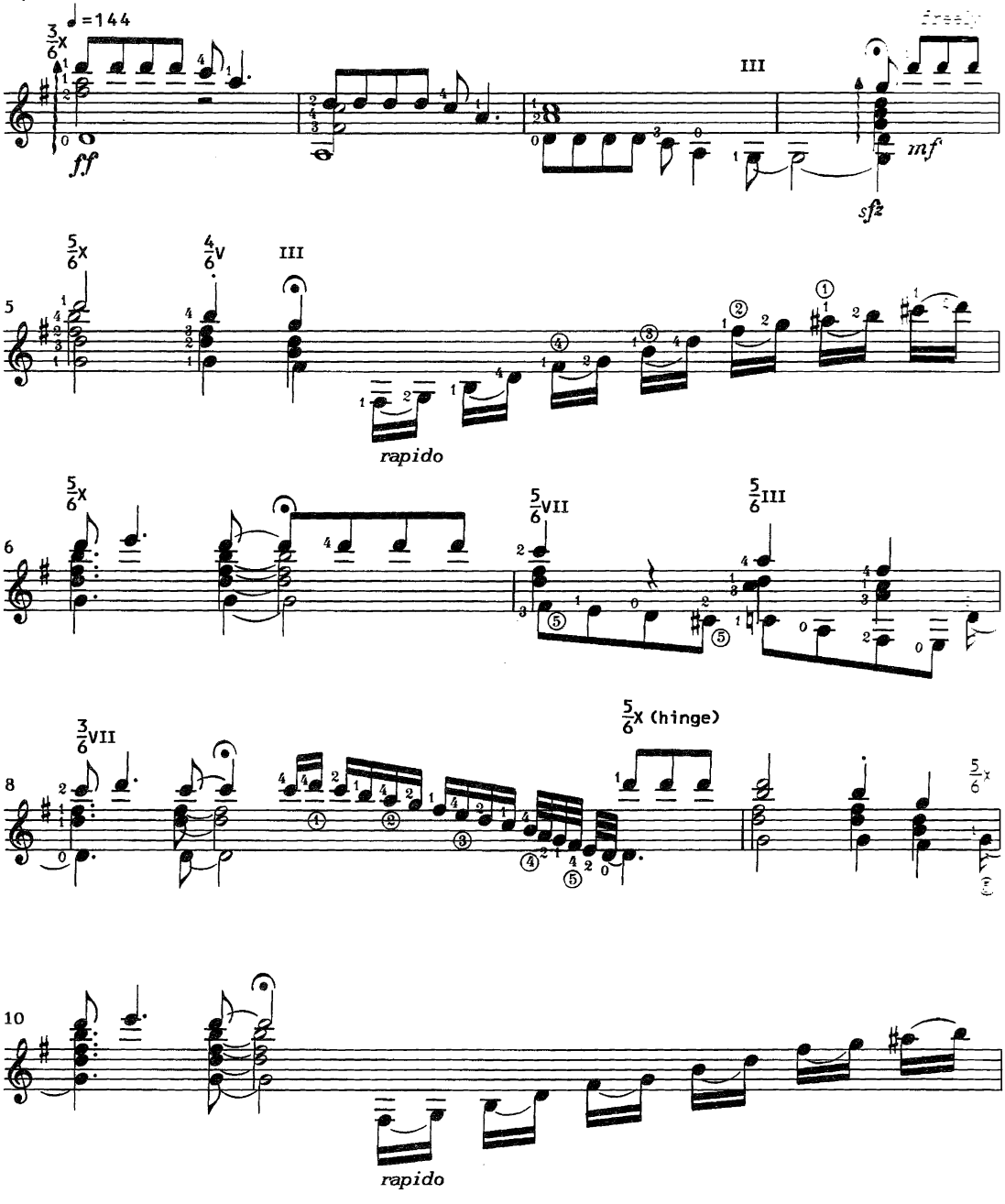

a m m m
p i p i p i p i
41
II
5/6 II
44
rit.
a tempo
mp
47
50
II
II
cresc.
rit.
f
53
5/6 II
4/6 II
3/6 V
a tempo
mf
animando
56
II
59
5/6 II
legato

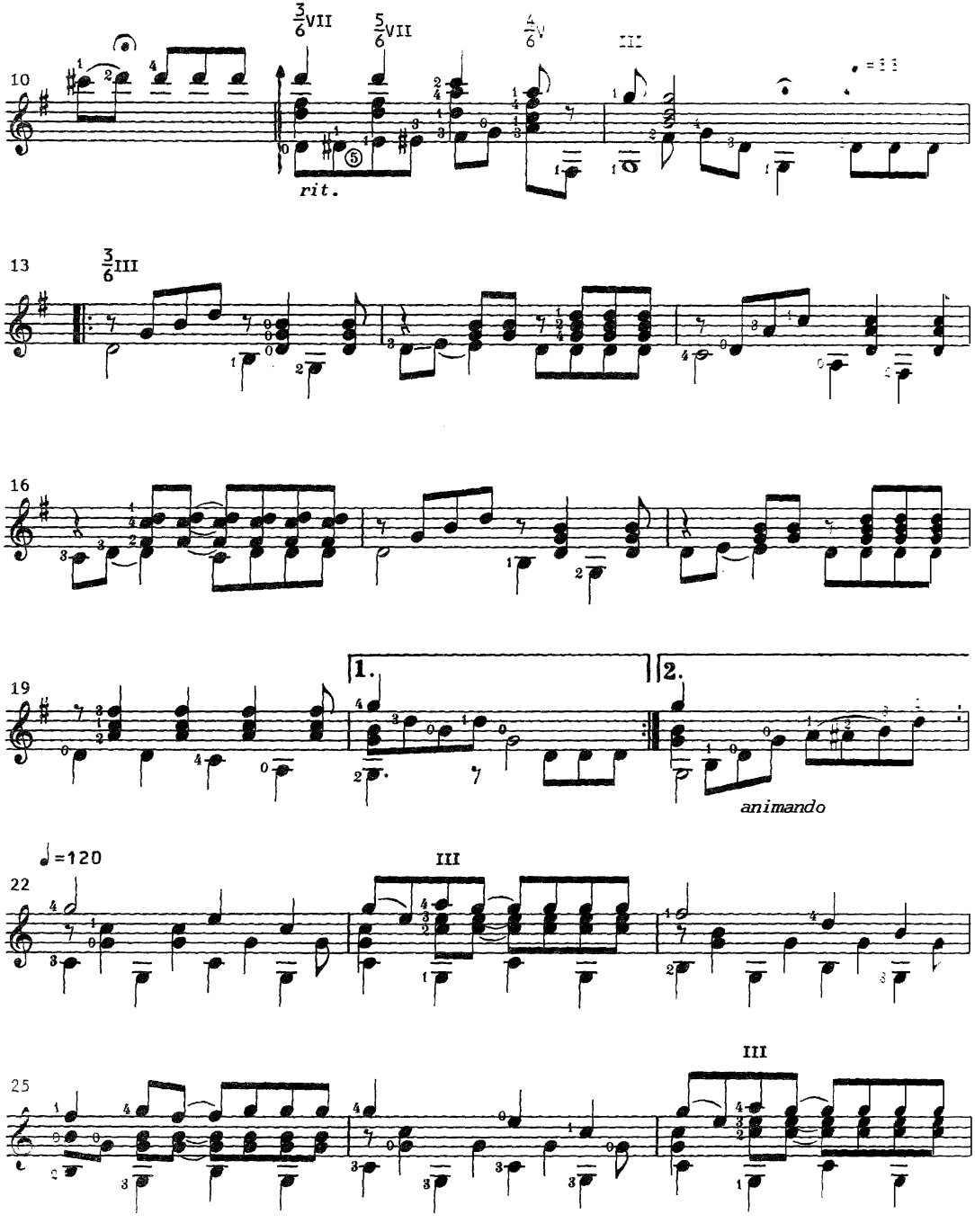

62
65
rit.
mp
legato
69
Harm. XII
(reminiscent of the harp)
Art. Harm.
72
Harm.
XII VII XII
II
5/6 II
76
II
80
84
Art. Harm.
pp
rit.

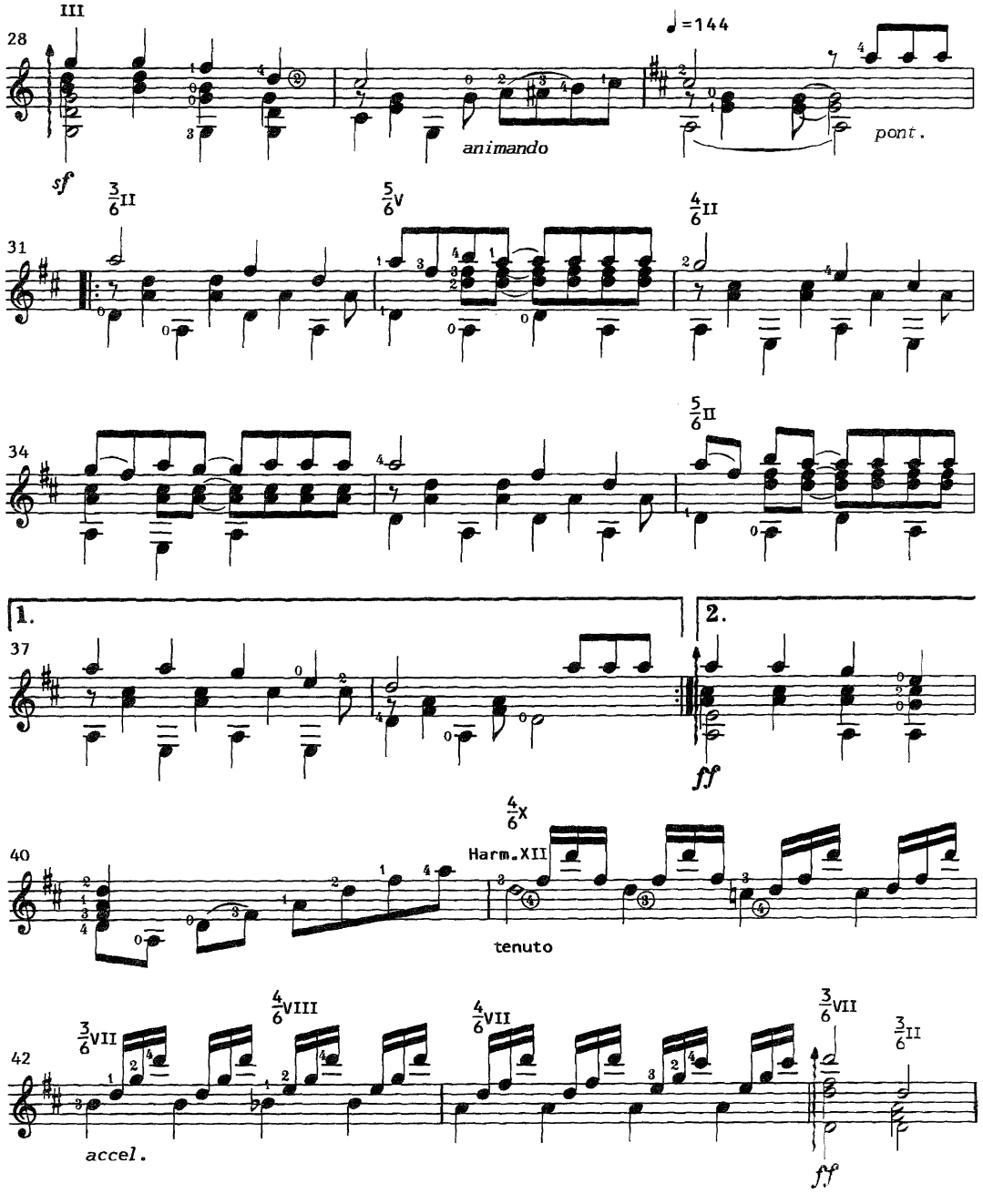
HE'S GOT THE WHOLE WORLD IN HIS HANDS

Arranged for the guitar
by Ivor Mairants & Gerard Garno

Traditional
Afro-American Spiritual



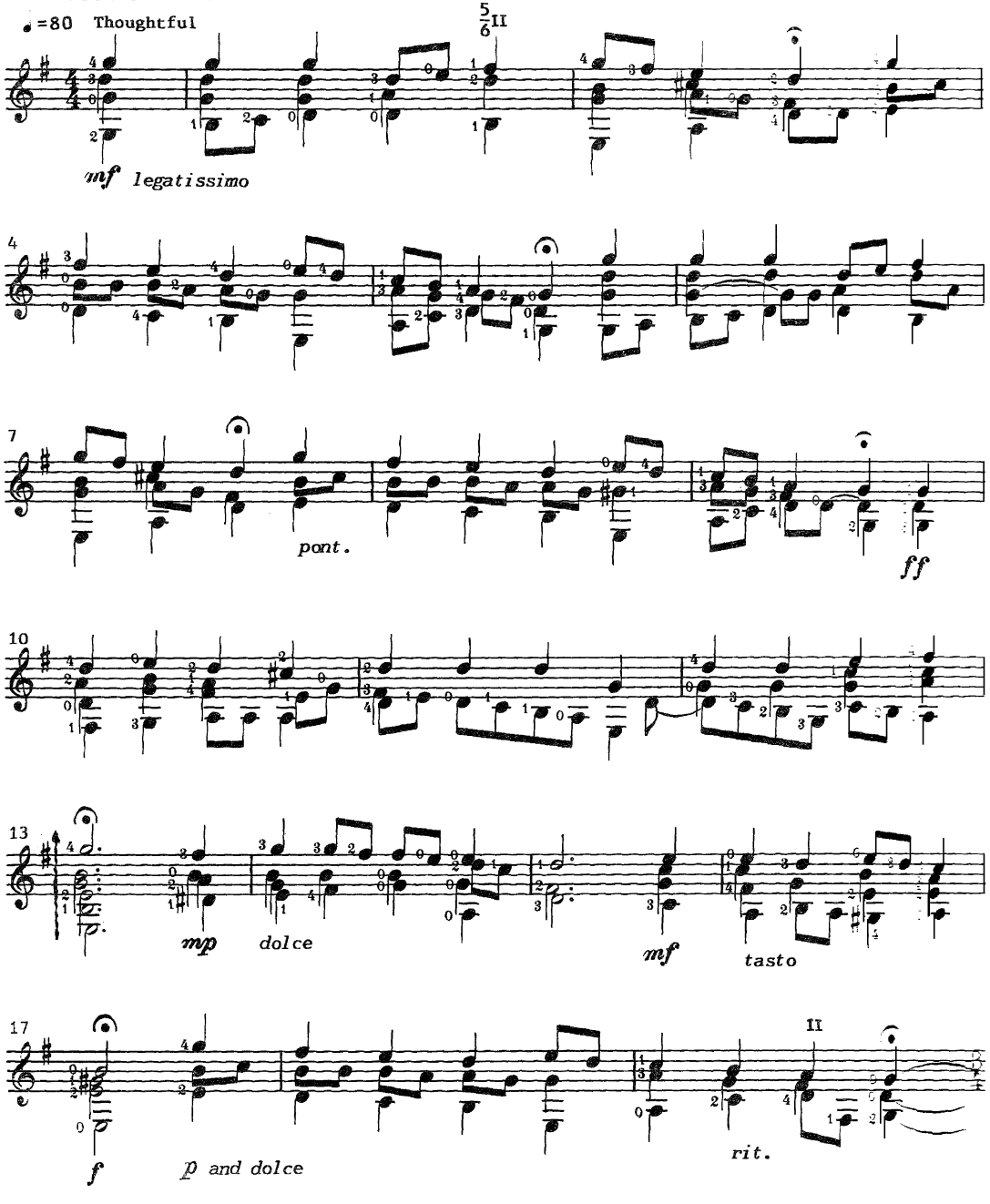

10
3/6 VII
5/6 VII
4/6 V
III
rit.
13
3/6 III
16
19
1.
2.
animando
♩=120
22
III
25
III

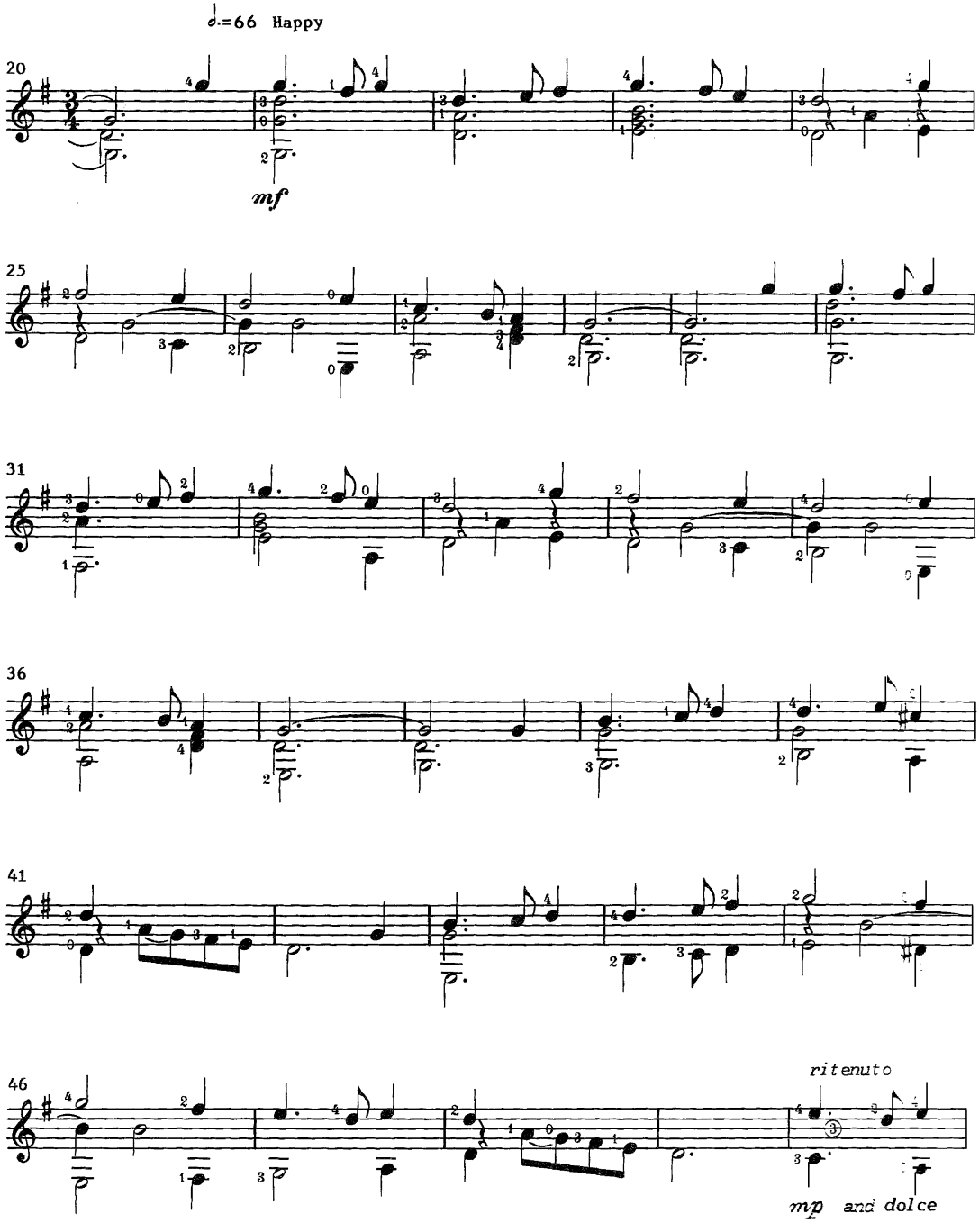

III
28
♩=144
animando
pont.
sf
3/6 II
5/6 V
4/6 II
31
5/6 II
34
1.
2.
37
ff
4/6 X
Harm.XII
40
tenuto
3/6 VII
4/6 VIII
4/6 VII
3/6 VII
3/6 II
42
accel.
ff

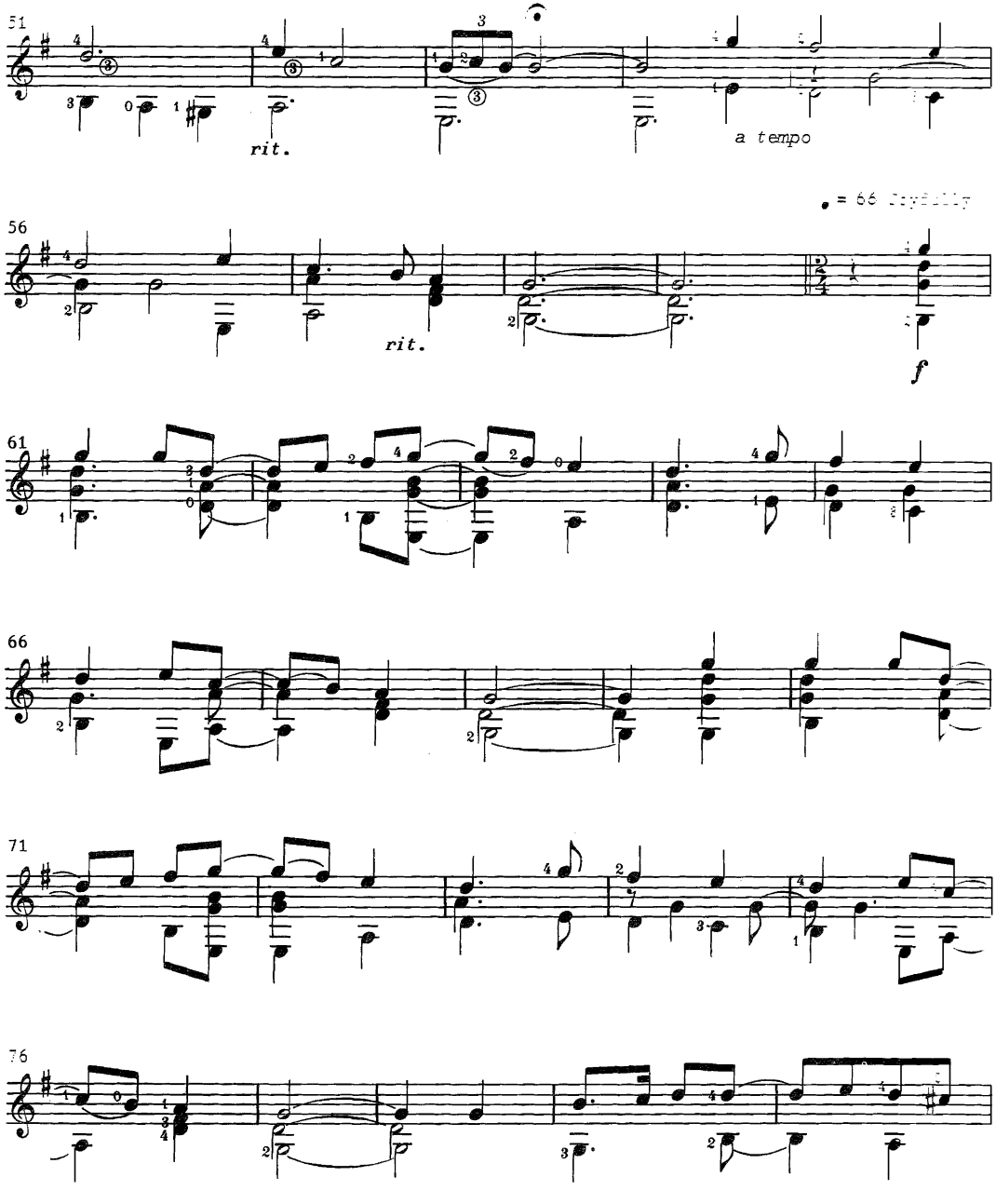
A MIGHTY FORTRESS IS OUR GOD

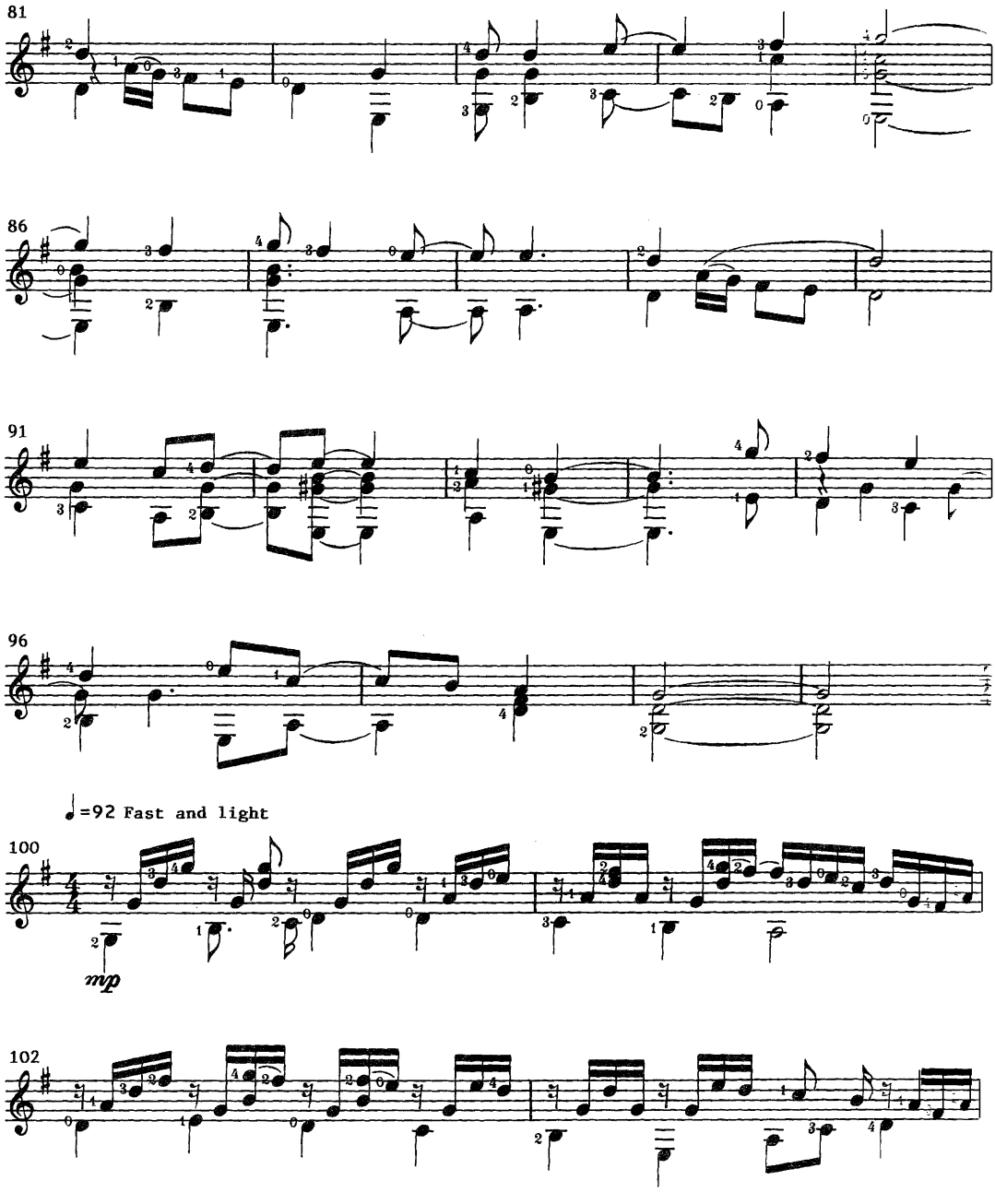
Arranged for the guitar
by David Harmon &
Gerard Garno

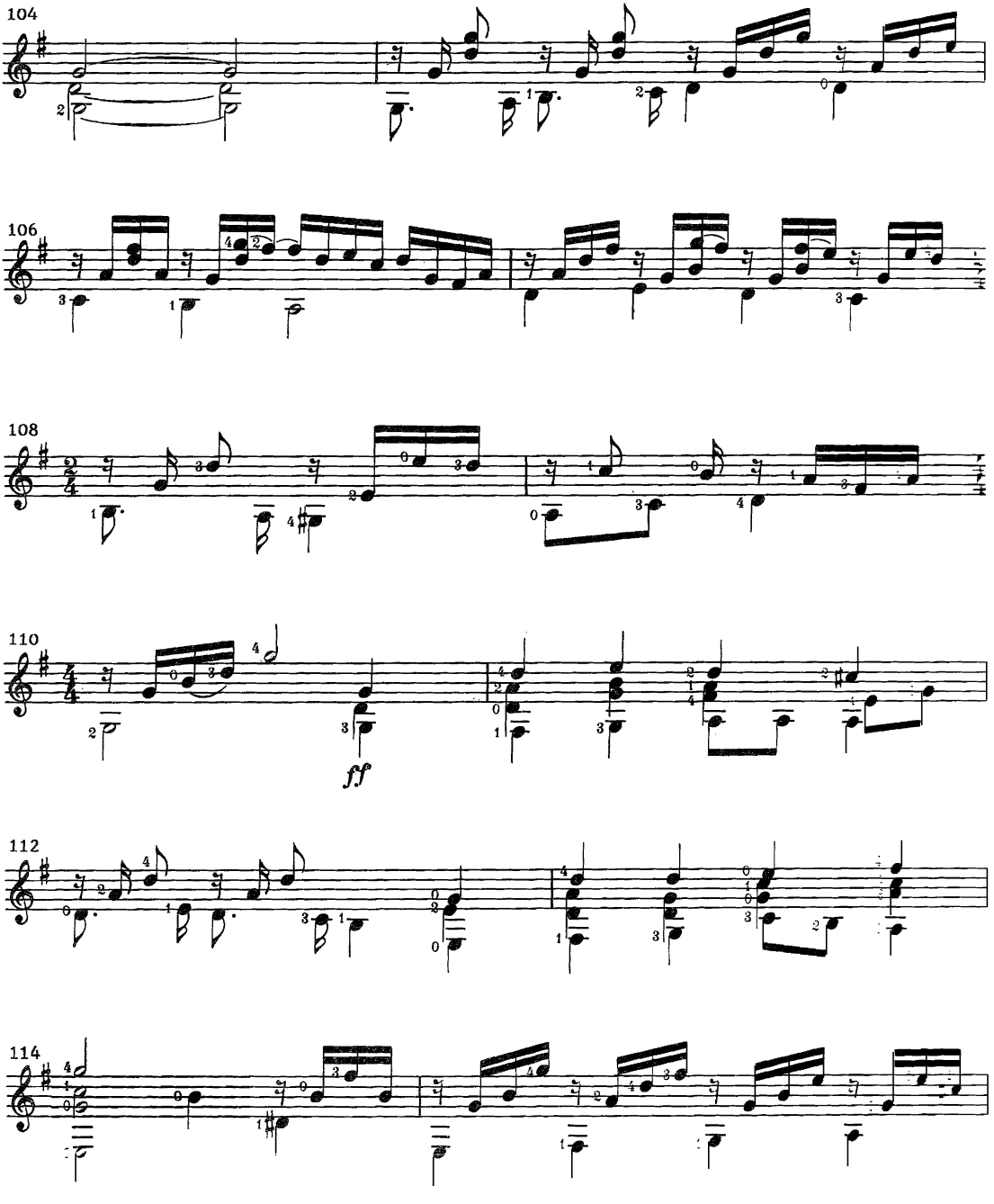
by Martin Luther

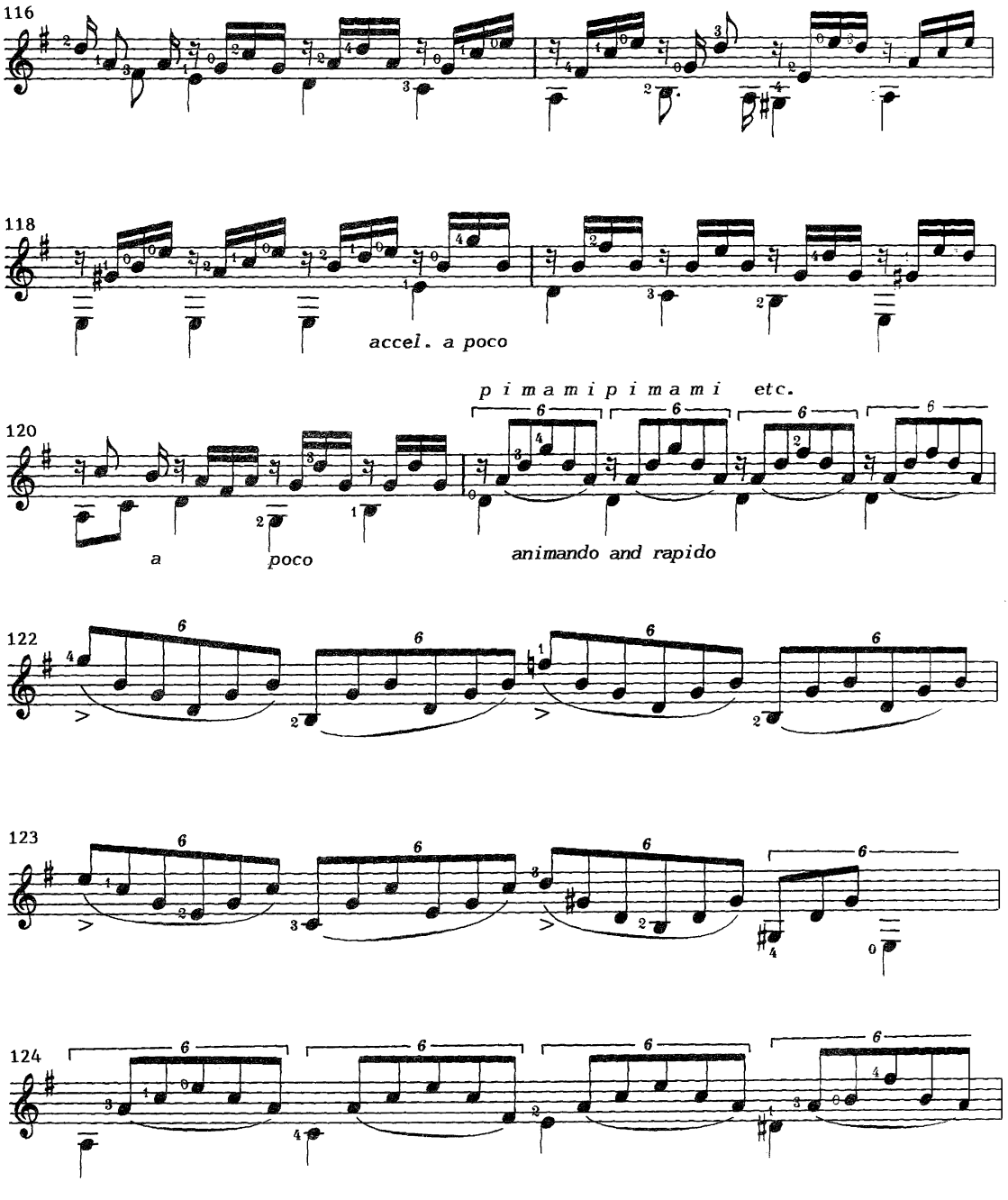


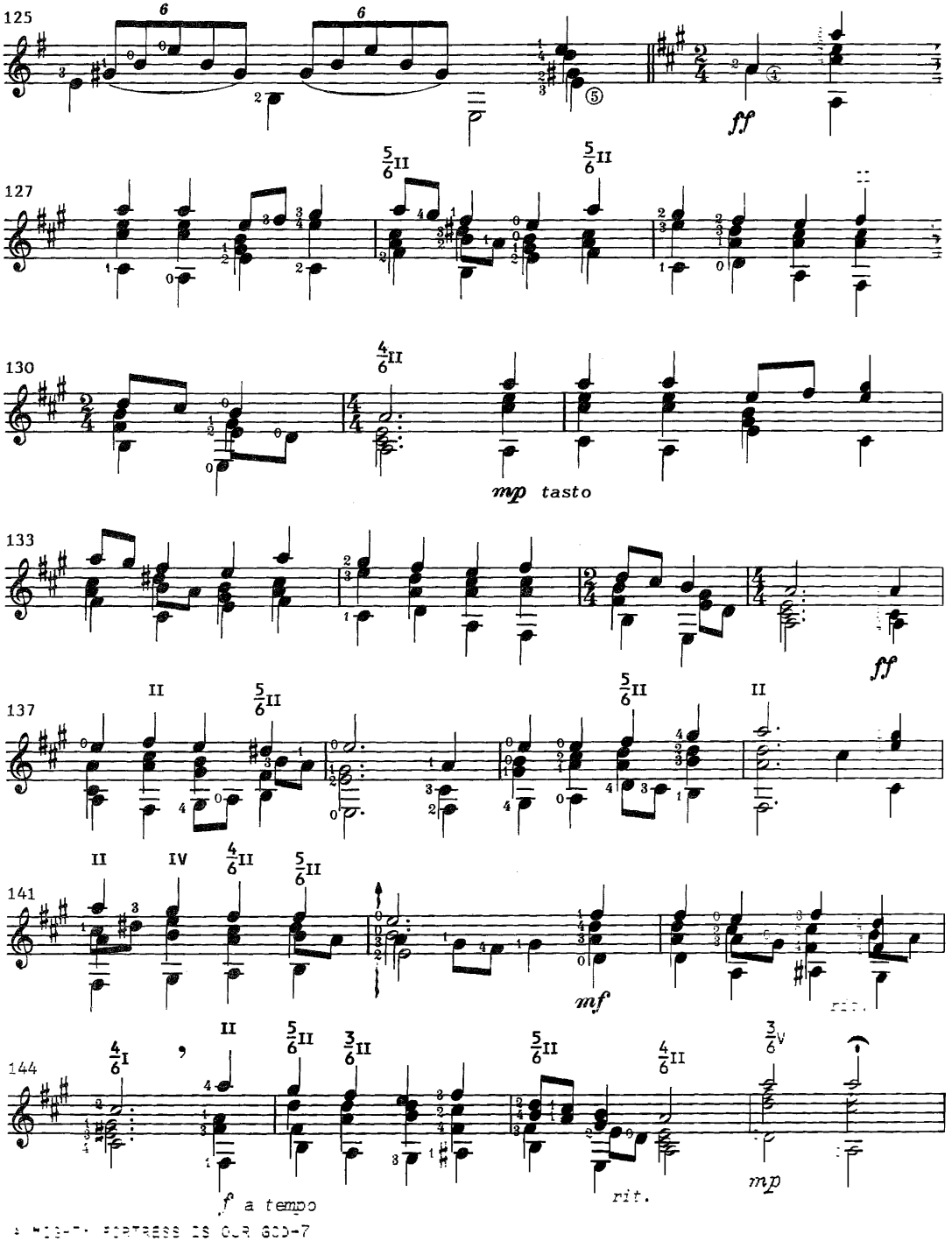

♩.=66 Happy
20
mf
25
31
36
41
46
ritenuto
mp and dolce


51
rit.
a tempo
56
rit.
f
61
66
71
76


81
86
91
96
♩=92 Fast and light
100
mp
102


104
106
108
110
ff
112
114


116
118
accel. a poco
p i m a m i p i m a m i etc.
120
a poco
animando and rapido
122
123
124

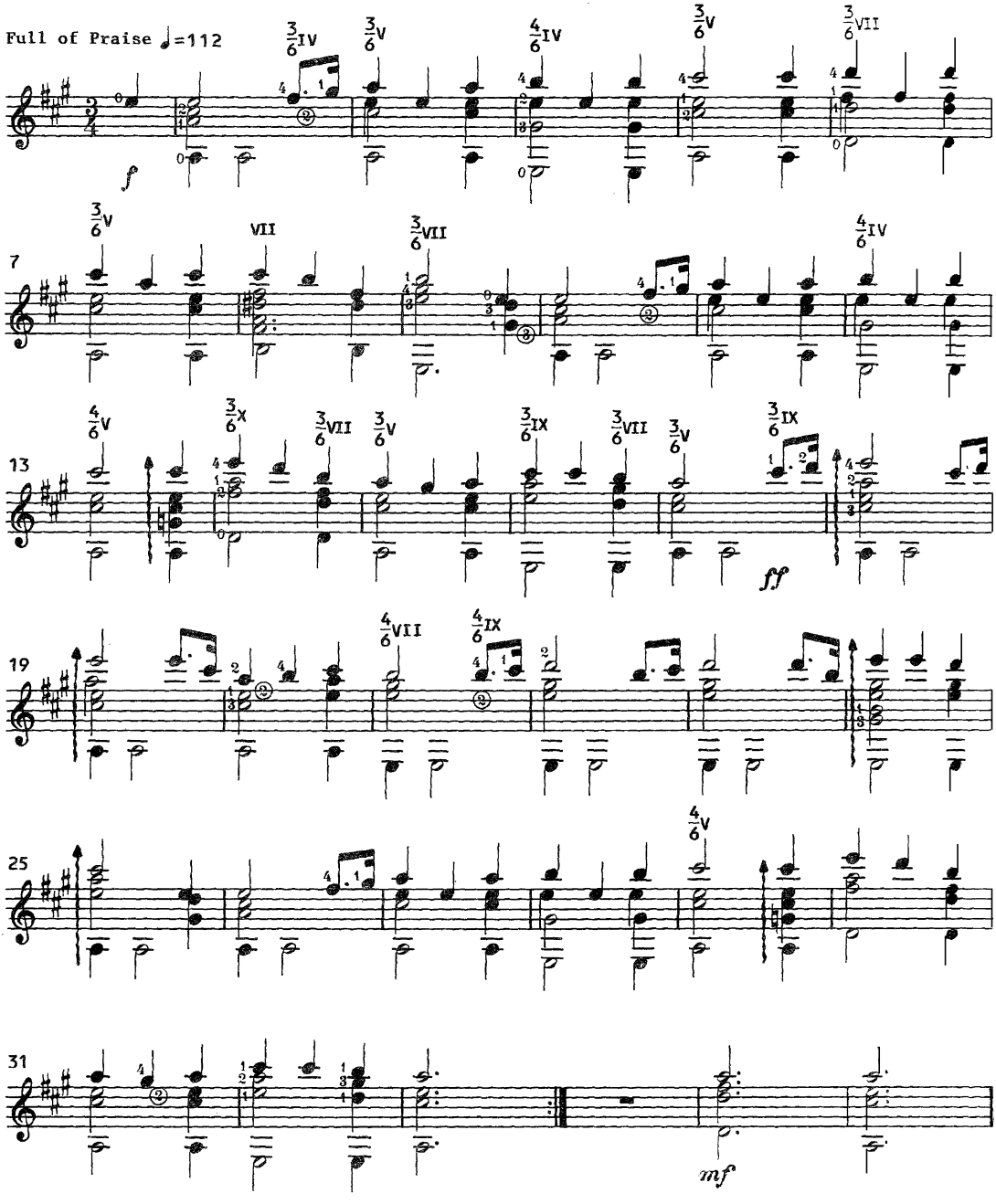

125
127
130
mp tasto
133
ff
137
141
mf
144
f a tempo
rit.
mp
A MIGHTY FORTRESS IS OUR GOD-7

TO GOD BE THE GLORY

Arranged for the guitar
by Gerard Garno

by Fanny J.Crosby

Full of Praise ♩=112

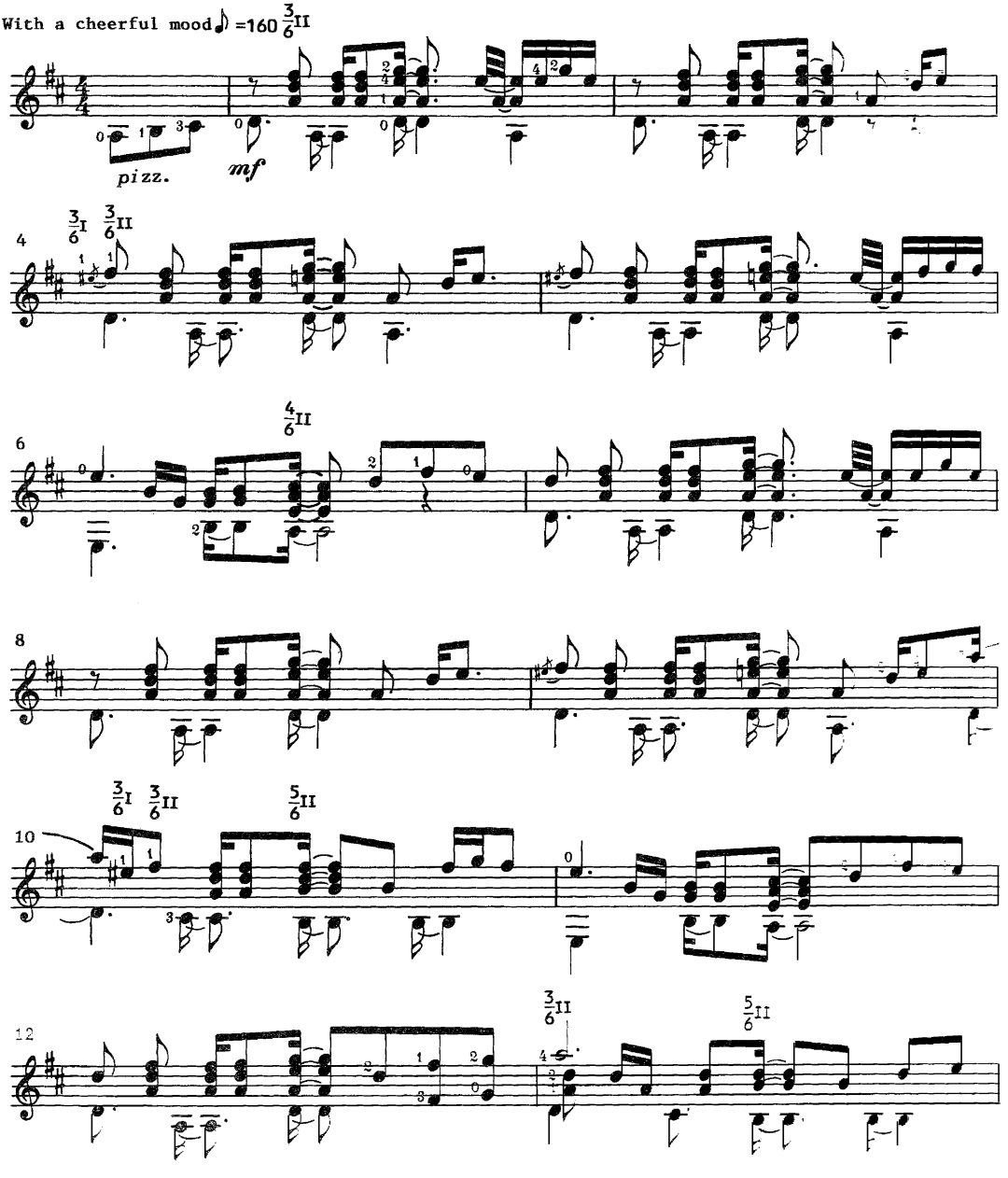


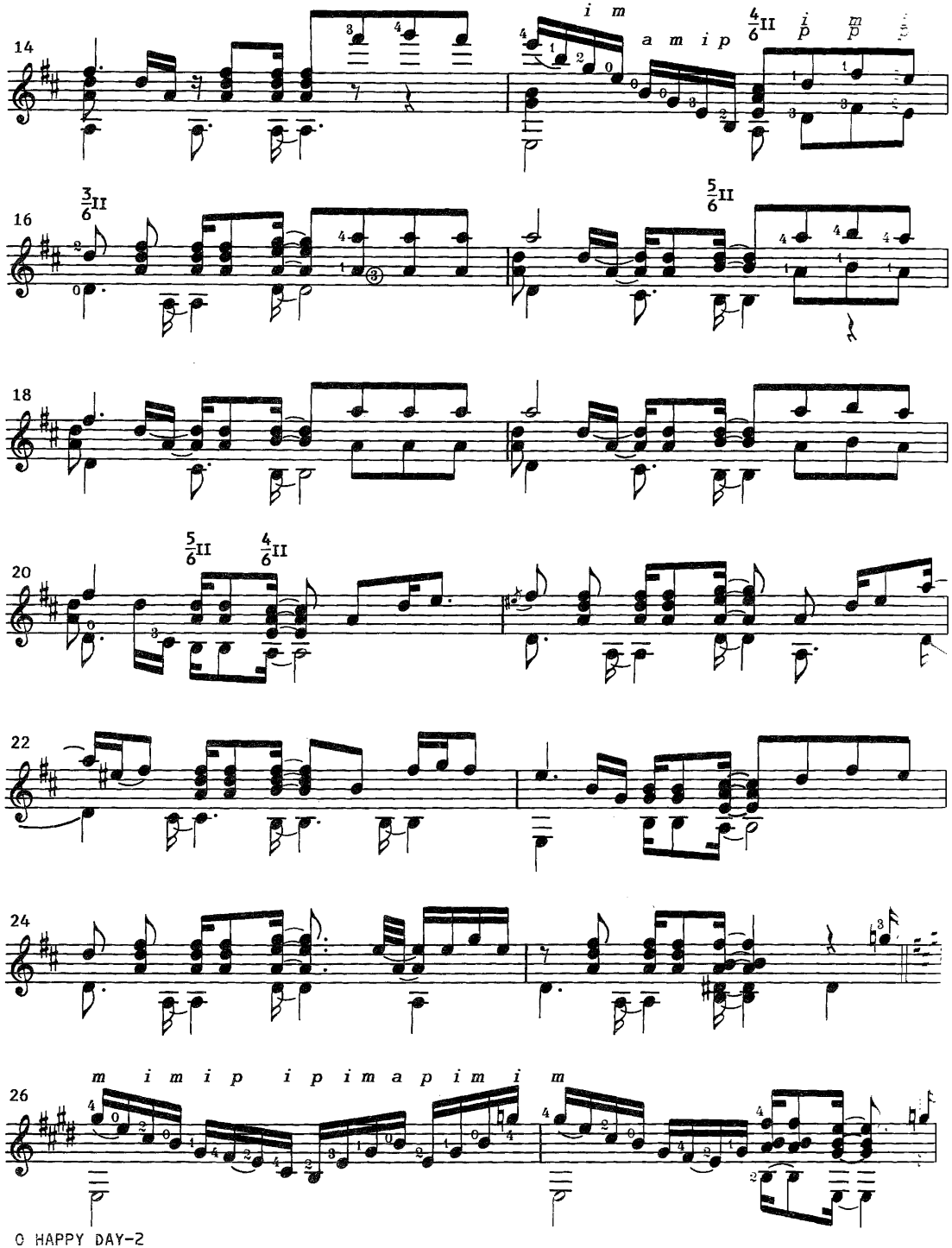
O HAPPY DAY

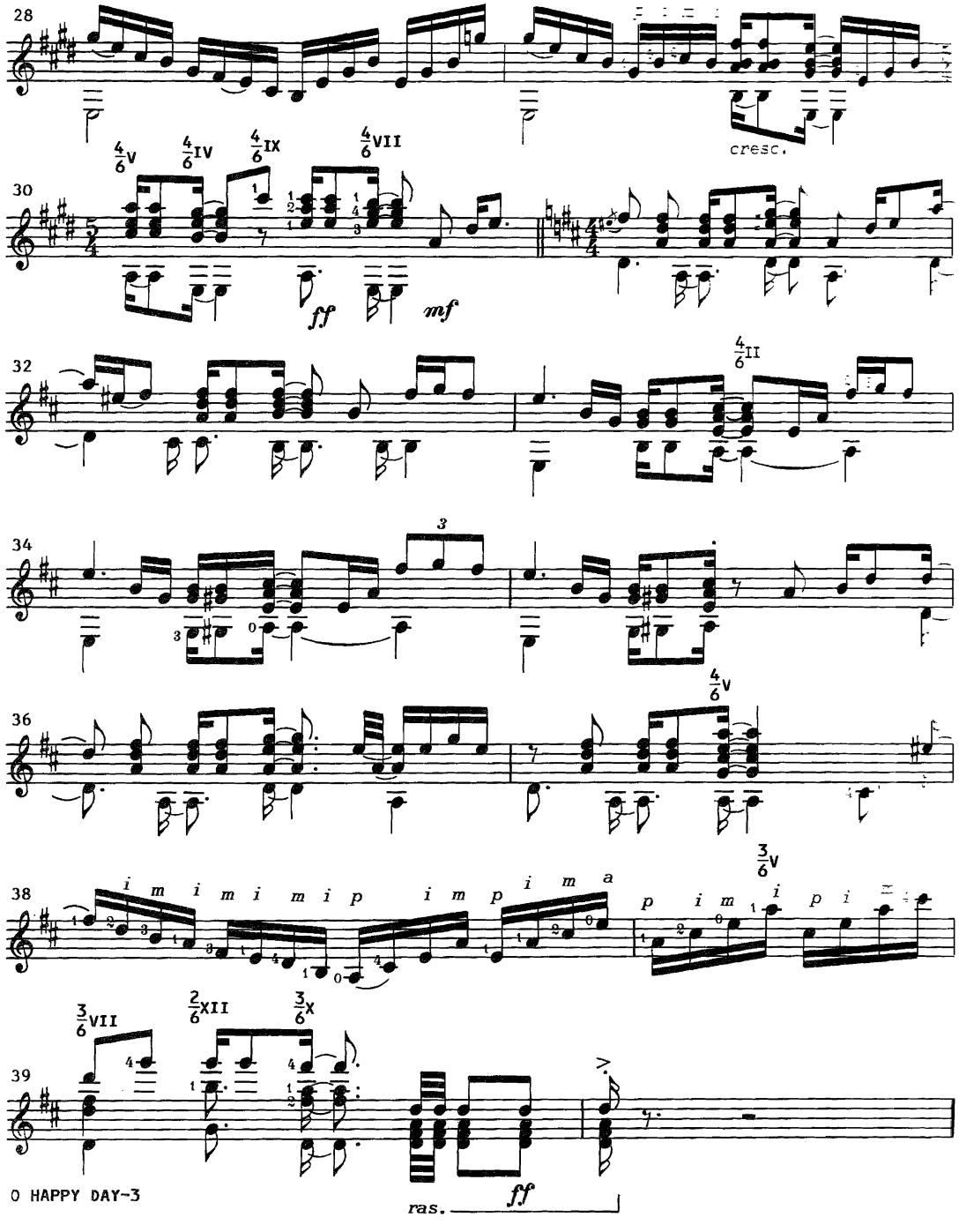
Arranged for the guitar
by Gerard Garno

by Edward F.Rimbault

With a cheerful mood ♪ =160




14
i m
a m i p
4/6II
i
p
m
p
16
3/6II
5/6II
18
20
5/6II
4/6II
22
24
26
m i m i p i p i m a p i m i m


28
cresc.
30
4/6 V
4/6 IV
4/6 IX
4/6 VII
ff
mf
32
4/6 II
34
3
36
4/6 V
38
i m i m i m i p i m p i m a
p i m i p i
3/6 V
39
3/6 VII
2/6 XII
3/6 X
ras.
ff
O HAPPY DAY-3

Glossary

(Basic musical notation and obvious English directives have been excluded.)

A poco a poco: Little by little.
A tempo: Resume the original tempo.
Accelerando (accel.): Growing faster.
Allargando (alarg.): Growing slower.
Allegro: At a fast tempo.
Animando: Growing more animated and lively.
Animato: With animation and spirit.
Artificial harmonics (art. harm.): Fret the note that is shown, and pluck the string while touching the string at a point exactly 12 frets higher. Usually, the note is plucked with the "a" finger while touching it with the "i" finger.
Cadenza: A section intended to display the skills of the performer, usually very flashy.
Coda: The section of music that brings the piece to the ending.
Crescendo (cresc. <): Growing louder.
D.C. al Fine: Go to the beginning and play until the word "Fine."
D.S.: Return to the sign (𝄋) and play to the word "Fine" (al Fine), the end, or whatever else is indicated.
Decrescendo (decresc. >): Growing softer.
Dolce: With a soft, sweet sound. This can be achieved by playing up over the fingerboard or by activating the string with more of the flesh of the fingertip and less fingernail.
Expressivo (express.): With great expression.
***f*:** Loud.
***ff*:** Very loud.
***fff*:** Very, very loud.
Fermata (𝄐): Hold the note or chord. Use your own judgment as to how long.
Finale: A closing or ending section.
Fugatto (fugue): A style in which the melody (theme) is played and other melodies (lines) start playing at the same time, imitating the original melody in various spots. It is important to know this so you can bring out the theme as you play.
Glissando (gliss.): Slide up or down the string.
Harmonics (harm.): An indication to touch the string with the left hand at the indicated fret and pluck the string to achieve a bell-like sound. Also indicated by a ◇.
Hinge bar (hinge): An indication to lift either the top or bottom part of the finger which is barring, while leaving the rest of the fingers down, so as to allow the playing of certain notes that would be impossible with the entire finger left down.
Legatissimo: Very smoothly, evenly, and connected.
Legato: Smooth and connected; no break between the notes.
***mf*:** Medium loud.
***mp*:** Medium soft.
Molto: Very much.
***p*:** Soft.
***pp*:** Very soft.

***ppp*:** Very, very soft.

p,i,m,a: These markings, when placed directly above a note, indicate with which right-hand finger is to pluck the string. "P" stands for thumb, "i" stands for index finger, "m" stands for middle finger, and "a" stands for the third or ring finger.

Piu mosso: Faster.

Pizzicato (pizz.): Mute the string by laying the palm of the right hand on it near the bridge. Pluck the string with the thumb.

Portamento (port.): A smooth gliding from one note to the next.

Rallentando (rall.): Growing slower and slower.

Rapido: Very fast.

Rasqueado (ras.): Strum with the right-hand fingers.

Recitativo: Free in tempo and rhythm.

Ritardando (rit. or ritard.): Growing slower and slower.

Ritardato: At a slower pace.

Ritenuto: Held back; at a slower rate of speed.

Sforzato (*sf* or *sfz*): Perform the note or chord with special stress or sudden emphasis. also indicated by a > .

Staccato: Indicated by a dot above the note or chord (•). This means to perform in a detached manner, with some space between the notes.

Subito (*s*): Suddenly. This will often be put next to another mark. For example, *sp* means suddenly soft.

Sul ponticello (pont.): Play near the bridge to create a brighter, metallic sound.

Sul tasto (tasto): Play away from the bridge and toward the fingerboard. I use it here to indicate a more normal sound.

Tenuto (ten.): Hold the note, usually just a little bit, for expressive emphasis.

Theme: The section of music containing the tune upon which the arrangement is based.

Variation (var.): A section of music in which the theme is altered or expanded in a big or small way, usually harmonically, melodically, or rhythmically. The most common type of arrangement is to do a set of variations on the theme (var. I, var. II, var. III, etc.).

Vibrato (vib.): Rock the left-hand finger which is depressing the string back and forth to cause the pitch to waver for expressive effect.

Virtuosic: Play the section displaying as much flashy skill as possible; fast and brilliant.

⁀ **or** ‿ **:** This mark can indicate four different things: 1) When it connects two notes of the same pitch, it simply means to tie the notes together, or don't pluck the second note but just add its holding length to the first. 2) When it connects a lower note to a higher note, it means to slur, or play the first note and hammer-on to the second note with the left hand to cause it to sound, rather than plucking it with the right hand. 3) When it goes from a higher note to a lower note, it means to slur or pluck the first note and cause the second note to sound by pulling-off the first note to the second with the left-hand finger that was depressing the first note. 4) When this is written over a group of notes, it simply means to play them in a connected and smooth, or legato manner.

,: This comma indicates that the performer should pause just enough to let the musician take a breath.

$\frac{3}{6}$ **II:** This is how I indicate a bar. (A bar is created when the left-hand index, or first finger, is laid down on the fingerboard parallel to the frets while depressing two or more strings.) The top number indicates how many strings are to be barred, while the bottom number indicates the number of available strings, which will always be six. The Roman numeral indicates the fret to lay your finger behind, in this case the 2nd fret. If only the Roman numeral is given, this means to bar all six strings. This is a more precise method than other books may use, but it is important to follow the barring instructions precisely for a smooth playing of the arrangement.

: Arpeggiate (roll) the notes of the chord.

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